THE NEW DRESSMAKER

THE BUTTERICK PUBLISHING COMPANY

LONDON · TORONTO · PARIS

NEW YORK

Mrs. Frank N. Stainger Sept 21
3217 - Irving Ave. So. 1922 -
Minneapolis Minn.

The New Dressmaker

WITH COMPLETE AND FULLY ILLUSTRATED
INSTRUCTIONS ON EVERY POINT CONNECTED WITH

Sewing, Dressmaking and Tailoring

FROM THE ACTUAL STITCHES TO THE CUTTING.
MAKING, ALTERING, MENDING AND CLEANING
OF CLOTHES FOR LADIES, MISSES, GIRLS,
CHILDREN, INFANTS, MEN AND BOYS.

"THE NEW DRESSMAKER" IS THE ACCEPTED AUTHORITY ON DRESSMAKING AND TAILORING AND THE METHODS WHICH IT GIVES MAY BE USED WHENEVER THE CURRENT STYLES CALL FOR THEM.

A New, Revised and Enlarged Edition

THE BUTTERICK PUBLISHING COMPANY
NEW YORK TORONTO PARIS LONDON

THIRD EDITION

PUBLISHED BY

THE BUTTERICK PUBLISHING COMPANY

BUTTERICK BUILDING, NEW YORK

PARIS LONDON NEW YORK TORONTO

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THE NEW DRESSMAKER

PREFACE

THE best-dressed women in the world have their clothes made for them, on lines that are suited to their type, and in colors and materials that emphasize their good points and minimize their weak ones.

Women of wealth and fashion go to Paris for their clothes. The woman of moderate means can not go to Paris nor can she have her clothes made for her. The only way that she can be really well dressed is to make her clothes herself. She too can exercise her taste and discrimination in choosing the correct fashion, the new material, the charming color, the line that will make her look young, slender and elegant. And like the woman who wears French dresses, she can have clothes that are cut to fit her figure, that are not too long in the shoulder, too big under the arms, too low in the waist, or too short at the elbow.

WOMEN are so well trained in economics nowadays they will readily understand that in making their own clothes they pay for the bare materials and nothing else, and so effect a tremendous saving which is further increased by the fact that they can buy a better quality of fabric that will lengthen the life of their clothes.

With the present simple styles dressmaking was never as easy as it is now. Compared to the elaborate trimmings of the "awful Eighties" and even the whalebone and crinolines of later date, the extreme simplicity of the dresses of to-day has reduced the work of dressmaking to its lowest possible terms. Trimming is so often in the form of effective but bold, easily executed embroidery, braiding, etc., for which you get the newest French designs in NEEDLE-ART, the special Butterick publication on this subject. THE DELINEATOR, BUTTERICK FASHIONS and the BUTTERICK FASHION SHEET illustrate the latest French way of using the new trimmings and the little finishing touches that give a dress a Parisian look.

The object of this book is to enable a woman to make her clothes with the same perfection of finish, the same attention to detail that she would receive in the *atelier* of a French dressmaker or in the workrooms of a Fifth Avenue establishment.

The success of a dress depends on four things: style, material, construction and finish.

THE first is line or style. This you get from Butterick Patterns, which give you French fashions adapted to the needs of well-dressed American women. It does not give you conspicuous, ephemeral extremes. For example, when the French mannikins wore dresses which reached just below the knees at the same time that certain American manufacturers of ready-made clothes were making the very long lead-pencil skirt, Butterick Patterns kept to the smart conservative length of skirt used by the best-dressed Parisians and New York women. You can absolutely rely on the styles given you in Butterick Patterns.

An interesting collection of the latest Paris and New York fashions appears each month in THE DELINEATOR and BUTTERICK FASHION SHEET, and at the beginning of each season in BUTTERICK FASHIONS. You get every phase of the new fashions including the Parisian conception of the French modes as sketched from the models of Worth,

Paquin, Poiret, Doucet, etc., to the simple practical versions prepared for American women.

SECOND, the materials and colors which change every season stamp a dress with its year mark. The new materials which are suitable for your dress, blouse, suit, etc., are given on the Butterick Pattern envelope. This information is also given every month in the DELINEATOR and every season in BUTTERICK FASHIONS, where you see the actual colors and color combinations on the color pages.

IN THE third place, your dress must be cut and put together and finished with professional skill and precision.

THE DELTOR, the very wonderful complement of the Butterick Pattern, shows you in pictures how to cut the garment and put it together and tells you how it should be finished. The Deltor shows you in its Illustrated Layouts exactly how to place each size of each version of the pattern on material of every suitable width. The Layouts show how the pieces of the pattern can be laid out so as to use the least possible amount of material to give the right style effect. If it is necessary to fold the material the Layouts show where to fold it so that it will cut without waste. With the Deltor it is possible to give what is known as "trick-lays"—that is, layouts planned by expert cutters, which save an eighth, a quarter or half a yard of material over the layout that a woman could plan for herself. With an inexpensive material these "trick-lays" save the price of a pattern, while with expensive material the saving amounts to two, four, six dollars or even more. With the saving made possible by the Deltor the pattern itself costs nothing.

The Layouts give the correct position for each piece of the pattern in relation to the selvedge so that it will be cut on the right grain of the fabric. If a garment is cut on the wrong grain it will have a bad style effect.

The Illustrated Layouts save the woman the work of planning the cutting of her material. She simply copies in five minutes a layout that is the result of several hours' work on the part of an expert. It saves her time and gives her the benefit of an expert cutter's knowledge of grains and cutting lines.

The Butterick Illustrated Instructions are a series of pictures which show you how to cut and put your dress together step by step. For example, in making a skirt the first picture will show you just how to put the pieces together, match the notches and just where to baste the seams. Another picture shows you how to make the inside belt down to the last hook. Still another puts the skirt on the belt for you. There is no possibility of misunderstanding. You don't have to read directions—you simply follow the pictures. The Butterick Pattern is the only pattern in the world that has this remarkable picture guide. It isn't necessary to know anything about dressmaking when you have the Deltor. A beginner can drape the most elaborate skirt or put together a tailored coat as expertly as a dressmaker or a tailor, for the simple reason that highly skilled professionals show her each step in the illustrations. They show you how to make clothes by pictures in the same easy, absorbing way that a movie tells you the story of the play.

IN THE fourth place, your dress must have the correct finishing touches which are so characteristic of the French gown. All women dread the "home-made look." It is always traceable to one of two things. Either a woman does not know how to finish her dress smartly or she is unwilling to spend the proper time in doing so. You can not get something for nothing. You can get the equivalent of a French dress by substituting your own work for the price that you would pay a French dressmaker if you supply yourself with the same information possessed by the French dressmaker. The Deltor will tell you just *what kind* of finish to use at every point and THE NEW DRESSMAKER will show you how these finishes are done. This book will give you every possible phase of finishing every type of garment. It is given in a simple, fully illustrated form that a beginner can follow without the slightest difficulty. But nevertheless it represents the methods used by the great French dressmaking houses, the best English tailors and the fashionable Fifth Avenue establishments. For that reason it will be invaluable to the *madame* who is ambitious for the success of her business and to the home dressmaker who can not afford to go to the *madame*.

CHAPTER 1

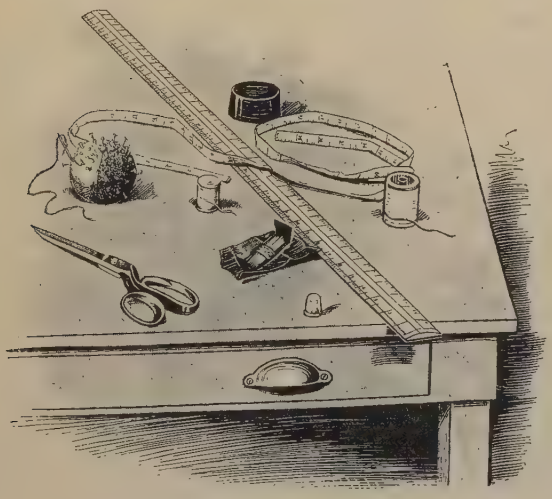
THE NECESSARY EQUIPMENT FOR DRESSMAKING

Sewing-Room, Sewing Equipment, Sewing-Machine, Dress-Form, Sleeve-Form

DRESSMAKING, like any other form of work, will give the best results when it is done with the best equipment. "Best" does not mean the most expensive. A three-dollar pine table of the right height and size for sewing and cutting is a better table for dressmaking than a fifty-dollar mahogany sewing-table just big enough to hold your scissors and work-basket.

THE SEWING-ROOM. Every woman who sews or who has sewing done at home should have a light, well-equipped sewing-room. It need not be large, but it should have a good light by day and the artificial light should be properly placed and shaded. The floor should be covered by a clean sheet or linen drugget—sometimes called a cram-cloth. This covering keeps light-colored material from becoming soiled, and also enables you to leave the sewing-room in perfect order at the end of the day, for all the scraps and threads can be picked up in the cloth.

The room should be furnished with comfortable, straight chairs and a table large enough to lay out a skirt or coat for cutting and sewing. If it is a regular sewing-table, you can keep your shears, pins, etc., in the drawer. (Ill. 1.) The table should have a smooth, hard, even surface and should be of comfortable height, so you can sit at it with your feet under it as you would sit at a writing-table. Never sew with your work on your lap. It makes you sit in a fatiguing position, strains your eyes and back, and stretches and crumples your work. Lay your sewing on the table, letting the table support its weight.



Ill. 1. Sewing Equipment

A big chest of drawers is useful, one drawer for buttons, boxes, hooks and eyes, etc., another for patterns and a third for left-over pieces of materials. Keep all pieces of material as long as the garment is in use, in case you wish to mend or alter it. There should be hooks on the wall, coat and skirt hangers, and a silkoline curtain to draw over dresses, etc., that are left hanging overnight.

SHEARS AND SCISSORS. Dressmaking shears should be about nine or ten inches long. Never use scissors for cutting. The shears should be kept well sharpened, so that they will cut a clean, even edge and not fret and chew the material. The best shears for

dressmaking are known as the "bent" shears. (Ill. 1.) They are bent in this way so as to raise the material as little as possible in cutting and so prevent the under layer from slipping in cutting two thicknesses of material. Do not buy a cheap, poor pair. Good steel will last for many years. Do not use your shears for cutting threads, etc. You will need a pair of scissors and also a pair of buttonhole scissors.

WEIGHTS. When your material is laid out smoothly on the table for cutting, it should be held in place by four round iron weights weighing one or two pounds. (Ill. 1.) You can get them at the stationer's. Or you can use the same sort of weights you use for your kitchen scales.

PINS, NEEDLES, ET CETERA. Clean, unbent pins are important. Small pins are better than large, and fine steel pins should be used on silk or any material that will mark. Never push a pin through a fabric. Use the points only and take up as little of the material as possible.

You will need a thimble that fits correctly, needles of all sizes, basting cotton, different colored cottons for marking tailors' tacks, tailors' chalk, a yard-stick, emery for polishing needles, and a tape-measure. Learn to use your tape-measure accurately, for one of the points of fine dressmaking is the difference between an eighth of an inch and a quarter, a quarter of an inch and three-eighths.

The needle must be in proportion to the thread and to the texture of the material on which it is to be used. It should be just large enough for the thread to slip through the eye easily and heavy enough not to bend when it is put through the material.

Complete information concerning irons and articles for pressing will be found in Chapter 32 "Pressing."

Ill. 2. Bust-Form

THE SEWING-MACHINE should be of a good, reliable make. You will get full directions with it, and in using it be careful to observe the correct tension, length of stitch, etc. Tucking, gathering, hemming, binding, etc., can be done on a machine.

THE DRESS-FORM. It is necessary in dressmaking at home to have a perfect duplicate of your own figure on which you can try your clothes as you make them.

Buy a dress-form one size smaller than your bust measure. (Ill. 2.) If you have a thirty-six-inch bust, buy a thirty-four-inch dress-form. The stand should be on casters so that you can move it around and turn it easily. It is not necessary for you to have a wire skirt frame. Buy a waist-lining pattern reaching down to about the hips, buying it by your bust measure. (Chapter 2, pages 10 and 11.)

Cut the lining from unbleached muslin or natural-colored linen or duck. The material should be of a firm, strong quality so that it will not stretch and it should be thoroughly shrunken before it is used. In cutting the lining out, cut one sleeve.

Put the lining together according to the Illustrated Instructions given with the pattern, making the closing at the center front.

The lining should be tried on directly over your corset so as to get as close a duplicate of your figure as possible. In using the finished dress-form remember that it represents your figure without lingerie. Dress the form in the lingerie that you usually wear.

Make the necessary alterations at the outlet seams, fitting the lining very carefully.

Be sure to have the neck and armhole exactly right. Stitch the seams through the bastings. If you can't remove them afterward, it doesn't matter in this case. Press the seams open. (Chapter 32.) It is not necessary to bind or overcast them. Run a strong basting around the armholes and neck to keep them from stretching, turning the neck edges under three-eighths of an inch.

Make up the single sleeve you cut with the rest of the lining, following the directions given with the pattern. Baste it into the lining and try it on to be sure that it is the right length and sets comfortably on the arm. Fit the sleeve as close to the arm as possible. Then rip the sleeve out. Stitch and press open the sleeve seams.

Stitch the fronts of the lining about an eighth of an inch back of each fold edge.

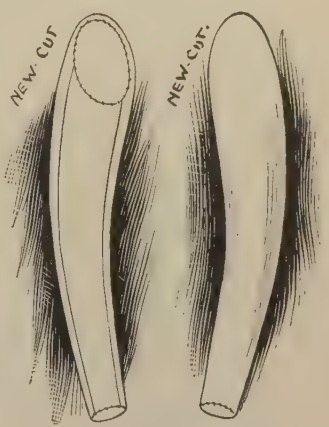
Mark the waistline by a line of colored thread through the waistline perforations.

Place the lining on the dress-form, leaving the front edges open temporarily. Pad between the lining and the form with tissue-paper, cotton rags or wadding until it fits perfectly. Be careful in padding not to stretch or draw the lining or to let the padding get in bunches. Pack it until the front edges just meet and then pin them together. Then sew them with an overhand stitch. (Ill. 2.) If you have prominent or uneven hips or a round abdomen, place the wadding where it is needed. When you pad below the waistline, pin the wadding to the form so that it will not slip. When you have padded the front out to its right proportions, turn up the lining and cover the padding at the hips with a thin piece of lining material, tacking the covering to the dress-form.

Place a piece of lining material inside each armhole, turn in the armhole edges three-eighths of an inch and fell them to it. (Ill. 2.)

FOR a figure that varies quite decidedly from the average it is better to use a special dress-form. Alter your pattern and make up the lining as described in the earlier part of this chapter. Send your finished lining to a firm that makes dress-forms and have a special form made from it, but a size smaller than your lining. When you get the form, put the lining on it and pad it as already described.

Or a woman of this type of figure can get an adjustable dress-form. Get it a size smaller, adjust it to represent your figure, cover it with your lining and pad it as directed here.



Ill. 3. The Sleeve-Form

A WOMAN who sews for a number of people will have to use an adjustable form with a fitted lining for each person she sews for. Mark these linings distinctly with the name of the person for whom it was made. The form will have to be adjusted and padded each time a lining is used.

In using a dress-form, the skirt can be put on the form and the form placed on the table. It is easier to work with in this position.

In fitting a coat the form should be dressed with the waist and skirt over which the coat will be worn.

THE SLEEVE-FORM. Take the finished sleeve of the lining and pad it firmly and evenly. Place a piece of lining material over the padding at the wrist, turn in the wrist edges three-eighths of an inch, and fell them to the piece of material. (Ill. 3.)

Slip a piece of lining material in the armhole of the sleeve. Turn in the edge of the under portion of the sleeve three-eighths of an inch and fell the fold edge to the lining material. (Ill. 3.) Pad the upper part of the sleeve until it looks as nearly as possible like the arm. Turn in the upper edge of the piece of lining three-eighths of an inch and fell it to the upper part of the sleeve. (Ill. 3.)

You can use the sleeve-form for either the right or left arm, and you will find it very useful for trimming or draping sleeves.

CHAPTER 2

BUTTERICK PATTERNS

What They Are, What They Do, How to Buy the Right Size, How to Buy Your Materials, How to Use Your Pattern Correctly

BUTTERICK PATTERNS are always in advance. They are the smartest in style, and give the prettiest versions of new fashions. They are the easiest to use and are fully guaranteed in every way.

They are designed by a staff whose headquarters are in Paris and New York. This staff is in constant touch with the work of the most famous French dressmakers such as Worth, Doucet, Paul Poiret, Madame Paquin, Dœuillet, Chéruit, Agnes, Jeanne Lanvin, Jenny, Premet, Beer, Redfern and Martial et Armand. During the Paris season the Butterick staff attend the French races, the smart restaurants, the opera and the new plays where the newest fashions are shown, in order to adapt them immediately to American needs in the Butterick Pattern. The Paris social season is in the Spring, the London season in the early Summer, the Deauville and Biarritz seasons in Midsummer, the New York season from November until Lent, the Palm Beach season in January and early February, and the Nice and Monte Carlo season in March. It is therefore possible for the Butterick staff to work directly at the sources of the fashions which would be impractical if all these seasons occurred at the same time.

More Butterick Patterns are sold in Paris than all other makes of French patterns. The smart Frenchwoman uses Butterick Patterns because she is in a position to compare them with the fashions of the Rue de la Paix and knows the Butterick Patterns give her the latest French styles.

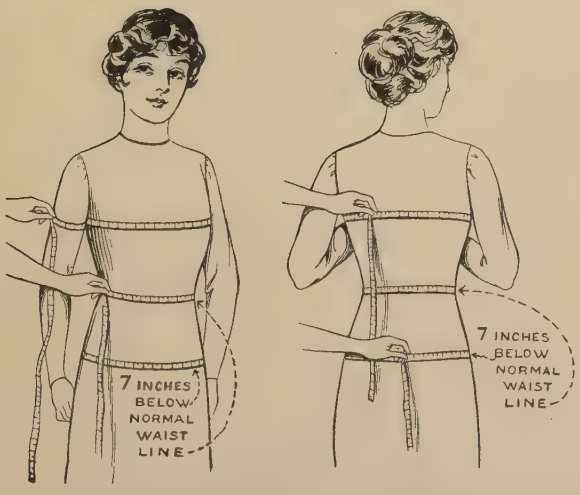
WHAT THEY ARE. The Butterick Pattern gives you the actual shape of every new fashion and for every type of garment for women, young girls, children, boys and babies, and for every kind of garment that a woman should undertake to make for the men in her family.

The Butterick Patterns give the professional dressmaker patterns that she can not afford to make herself. If she is sufficiently expert to be able to draft a good pattern her time is worth several hundred times the small amount which she pays for the Butterick pattern. If she is not expert enough to make a pattern, the Butterick pattern made by the highest grade of professionals saves her the ruinously expensive mistakes that she would make if she attempted to cut her own patterns.

HOW TO BUY THE RIGHT SIZE. It is absolutely essential that you buy your pattern by the right size. In no other way can you be sure of securing the perfect lines of the original design. The right size will save you time because it means that there will be no unnecessary fitting. It will save your material. A size too large takes more material than you require while a size that is too small might make your dress unwearable. Insist on being measured each time you buy a pattern. New corsets or an unsuspected change of weight may have altered your bust, waist or hip measure. Before buying a pattern put on your best corsets and lace them properly. Wear a waist or dress that fits nicely. Never be measured in old corsets, over your coat, or in a clumsy dress or a negligée.

The bust measure only is used in buying waists, blouses, dresses, coats and underwear (except petticoats and drawers). Buy them all by the same bust measure. If you buy a thirty-six bust waist buy a thirty-six bust coat or chemise.

Don't buy a larger size for your coat or a smaller size for your underwear. A coat



Ills. 4 and 5. Measuring a Woman's Bust, Waist, Hip and Arm

pattern makes allowance in the size of the waist or dress underneath; underwear patterns make the proper provision in size to allow for the fact that they are worn under a waist or dress.

A thirty-six inch bust pattern fits a figure which measures thirty-six inches in the bust. The pattern itself does not necessarily measure thirty-six inches. The proper amount of fulness is allowed in a blouse to give it the right softness on the figure. In a waist the right amount of size is allowed to give the correct style effect. A thirty-six inch bust soft blouse will be larger than a thirty-six inch bust close-fitted basque but both of them will fit correctly a woman who measures thirty-six inches at the bust.

In buying a pattern you can not rely on the size that you buy in ready-made clothes. With some manufacturers sizes run large and with others they run small, and do not furnish you a reliable guide in buying a pattern. Be measured.

The bust measure should be taken over the fullest part of the bust close up under the arms and straight across the back, with the tape-measure drawn easily but not snug. (Ills. 4 and 5.)

The waist measure should be taken at your normal waistline with the tape-measure held snug but not tight. (Ills. 4 and 5.)

Skirt patterns, *drawers* and *petticoats* should be bought by the hip measure taken seven inches below the normal waistline for women, and around the fullest part of the hip for misses and small women. The tape should be easy and not snug. (Ills. 4 and 5.)

The sleeve pattern should be bought by the arm measure taken easily around the arm just below the armhole. (Ill. 4.)

At the top of every pattern you will find instructions as to how to buy that particular pattern, that is, whether it should be bought by the bust or hip measure, etc. Follow these instructions in buying your pattern.

Skirt patterns should be bought by the hip measure. (Ills. 4 and 5.) If the waist is small in proportion to the hips, it is an easy matter to take in the skirt a little at the top. If the pattern is small for you at the waist—and this will happen only in rare cases— a slight allowance can be made for the necessary waist size when you cut out your material.

A skirt pattern should never be ordered with a hip measure smaller than that of the figure to be fitted.

If a plaited skirt is too large or too small at the waist, the plaits should be made either deeper or shallower to fit the belt.

If the skirt is gathered at the top, the gathers simply need to be drawn a little closer or let out as much as

Ill. 6. The Underarm Measure is Taken from One Inch Below the Armpit to the Length the Dress is to be Worn

needed. If the skirt is plain at the top and gored, each seam should be taken in so as to make the alteration as small as possible in each place, sloping it gradually to nothing at the hipline. Or the waist size can be increased as illustrated and explained in Chapter 5 "Altering Skirt Patterns." Page 28.

In a circular skirt with one or more darts, the waist size can be made smaller or larger by taking in or letting out the darts.

In a circular skirt without darts, if only a small reduction is required, it may often be eased into the belt. If the waist needs to be made very much smaller it may be necessary to make a small dart at each hip.

If the waistline needs to be made larger it can be done by raising the skirt a trifle on the belt all the way around. A very little will increase the waist size a good deal.

Ills. 7 and 8. Measuring a Child's Bust, Waist and Hip

Ills. 9 and 10. Measuring a Boy's Breast and Waist

MISSES' PATTERNS for dresses, blouses, coats and underwear, except drawers and petticoats, should be bought by the age unless the girl is large or small for her age in which case the pattern should be bought by her bust measure. Skirt, drawers and petticoat patterns should also be bought by the age if the girl is of normal size. If she is large or small buy her drawers or petticoat patterns by her hip measure.

SMALL WOMEN'S PATTERNS for dresses, blouses, coats and underwear, except drawers and petticoats, should be bought by bust measure. Skirt, drawers and petticoat patterns should be bought by hip measure.

JUVENILE PATTERNS should be bought by age unless the child is small or large for its age. In that case order the girl's dresses, coat and underwear, except drawers, by the bust measure. The drawers should be ordered by the waist measure. The proper way of taking a child's measurements is shown in the Illustrations 6, 7 and 8.

BOYS' PATTERNS should be ordered by age. If a boy is large or small for his age order his blouse, suits and coat by his breast measure, his shirts by his neck measure, and his trousers by his waist measure.

Illustrations 9 and 10 show the proper way of taking boys' measurements. The breast measure is taken around the body close under the arm with the tape drawn close but not tight. The measurement for an overcoat should be taken over the clothing the coat is to cover. The waist measure should be taken at the normal waistline with the tape-measure held close but not tight.

HEAD MEASURE. In ordering hats for children order hat patterns by the age unless the head is large

Ill. 11. Measuring a Child' Head

Ill. 12. A Doll is Measured from the Top of its Head to the Sole of Its Feet

or small. In that case measure the head as shown in Illustration 11.

MEN'S SHIRT PATTERNS should be bought by the neck measure. You can get his neck measure from his collar, a comfortable shirt, or his own neck. If you buy his shirt patterns by his collar size find out whether he prefers his shirts ½ inch or ¼ of an inch smaller than his collar or the same size. All three sizes are correct, it is a matter of individual preference.

If you are measuring from a shirt that is comfortable, measure from the center of the buttonhole of the right end to the center of the buttonhole of the left end.

If you measure his bare neck, measure it where the neck band comes. Do it carefully and hold the tape-measure easy. Add ½ inch to his actual neck measure for his shirt size.

Butterick shirt patterns allow for all shrinkage of the silk and cotton materials. Wool materials should be shrunk before cutting.

Buy his nightshirt and pajama patterns by the same neck measure as you would a regular shirt. Don't buy a larger size; the nightshirt and pajamas patterns have the necessary allowance for an easier fit around the neck and through the body.

DOLLS' PATTERNS. When you measure a doll measure its length from the top of its head to the sole of its foot. (Ill. 12.)

HOW TO BUY YOUR MATERIALS. The effect of a dress depends very largely on choosing the material that is suitable for it. For example, you would never choose chiffon for a circular skirt on account of the fact that chiffon would stretch badly when cut on the bias, and that it is so soft that it would not give the flare at the bottom which is characteristic of the circular skirt.

You would not choose a stiff silk that would give the bouffant effect in a style period when fashions were soft and clinging. Nor would you use a soft, clinging silk when it is desirable to have the bouffant effect given by a stiff silk. A material that has had a great vogue and that has become passé should never be used for a new dress for it will give the dress an out-of-date appearance.

The same thing is true of colors. For certain staple materials like serge and gabardine, the accepted colors like black and navy blue are always worn, but for the most part it is necessary to inform yourself each season as to what is new and correct. This information is given each month in The Delineator and every season in Butterick Fashions. Materials suitable for the pattern are also given on the back of the pattern envelope.

The quantities on the pattern envelope will tell you what width of material you can select. Never choose a material narrower than those given on the envelope. The widths given are the ones in which you can cut the garment without ugly piecings. Narrower widths are not given because they would be undesirable.

The pattern envelope will tell you exactly how much material you would need for any size and in every suitable width for the different views on the pattern envelope. For that reason you must always buy your pattern before you buy your material. If you buy your material first you will do it by guesswork and you will get either too much or too little. If it is too much you are wasting material and money. If you get too little, one of two disagreeable things might happen. You might not be able to get more material when you went back for it, or you might find that the amount you bought originally was a quarter of a yard too little for your sleeves, making it necessary to get three-quarters of a yard of new material, where a quarter of a yard more material in the first place would have answered if it had all been cut in one piece. Buy your pattern first and decide which view you will follow in making it up so that you can find out exactly what material you will require. It will take less material, for example, if you are going to make a dress with the short sleeve of one view instead of the long sleeve of another. The pattern gives the quantity for each view.

In *planning* the length of your skirt and before *cutting* your material, it is necessary to decide whether the lower edge is to be finished with a hem or facing. Butterick patterns

for ladies' skirts do not allow for a hem and the quantities given on pattern envelope do not include enough material for a hem. In some cases a facing can be made from pieces that are left over. As a rule a skirt can be cut from less material if a facing is used but in some cases a hem is preferable while in other cases a facing is better.

For a sheer material a hem should be used, if possible, as the seam joining a facing to the lower edge of a skirt will show through a transparent fabric. A hem is the best finish for the bottom of a plaited skirt as a seam in the lower edge would be bulky in the plaits.

If the lower edge of a skirt has an inward curve as is usually the case when a skirt is much narrower at the bottom than the top, it is better to use a bias or shaped facing as a hem would be tight at the upper part when turned up.

If a hem is desired, allowance for it must be made in buying the quantity of material and in cutting by the pattern, unless the skirt pattern is too long for you. If you are two or three inches below average height the pattern will be too long for you and the quantities given will allow you to use a hem.

THE USE OF PATTERNS. After you have bought your pattern take it home, open it and identify the different pieces by the diagram on the back of the envelope.

If the two sides of the pattern are exactly alike you will find that the pattern is for just half the garment and that each piece is to be cut double or twice.

A front gore pattern is cut double with its front edge on the fold of the goods.

If one side is different from the other a pattern will be given for each part that is different as in the case of a skirt which is draped on one side and not on the other.

The two side gores are either cut singly or from a double thickness of the material.

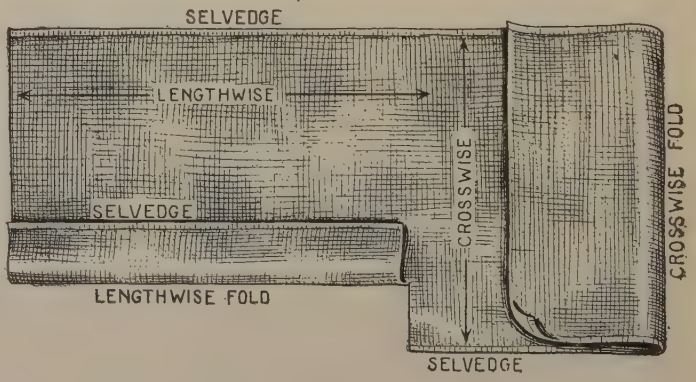
After you have identified each piece of the pattern decide which ones you are going to use and put the others back in the envelope. A waist, for example, will often have two sleeves, and you must choose before cutting which sleeve pattern you prefer. You must also decide whether you will use a body lining, a collar for the high neck, etc. Always put the pieces that you are not going to use out of the way so that you will not make the mistake of cutting out things you do not need, and wasting your material.

The Butterick Pattern has a unique service of the greatest value in the DELTOR with its ILLUSTRATED LAY-OUTS FOR CUTTING. These lay-outs show how to lay out for cutting every size in which the pattern is cut and on material of every width suitable for the garment. If there are two or three ways of making a garment from the pattern, the lay-outs cover each method of making the garment.

The purpose of these lay-outs is twofold. In the first place they are intended to show a woman the most economical way of cutting this garment correctly with the least possible waste of material. In the second place they show her how to place each piece of the pattern on the correct grain of the material. If any piece is cut on the wrong grain it will look badly when the garment is worn. If a sleeve is cut on the wrong grain it will crawl around the arm and never stay in the right place. With the new Butterick Illustrated Lay-Outs any woman can cut her garment just as an expert dressmaker or tailor would cut it.

This question of the grain or thread of the material is very important.

All materials are finished at the outside edges with a woven border called a selvedge. (Ill. 13.) The material itself is woven with lengthwise or crosswise



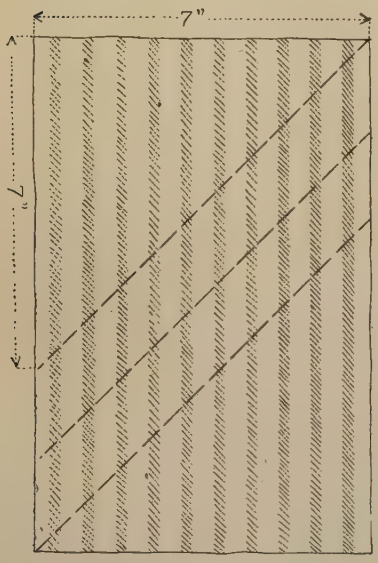
Ill. 13. Lengthwise and Crosswise of Material, Lengthwise and Crosswise Folds

threads. The lengthwise threads run parallel to the selvedge. (Ill. 13) Crosswise threads run from selvedge to selvedge. (Ill. 13.)

A LENGTHWISE FOLD is a fold made parallel to the selvedge. (Ill. 13.)

A CROSSWISE FOLD is a fold made straight across the material from selvedge to selvedge. (Ill. 13.)

A TRUE BIAS runs diagonally across the material at right angles to the lengthwise and crosswise threads. (Ill. 14.)



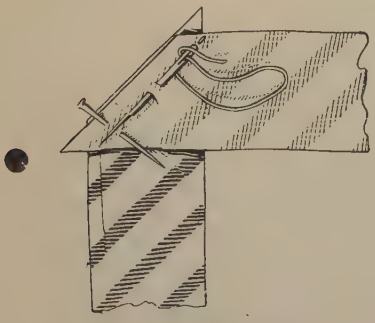
Ill. 14. Marking Material for Bias Strips

True Bias is obtained by spreading the material on the table and making a mark seven or eight inches from one corner on both the selvedge and the cut end. Lay a yardstick across the corner, touching both these marks, and draw a line. (Ill. 14.) Make as many marks on both edges as there are strips needed, marking them the required width. Then cut carefully, following the line and using sharp scissors.

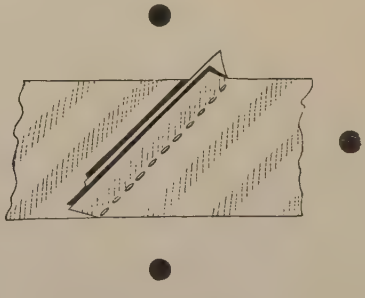
When the material for the bias bands is alike on both sides, as in the case of corded silk, for instance, be careful to have the cut strips all on the same bias.

Sometimes, in cutting, if the material is very pliable, the edges will stretch, and in time the cutting line will deviate from the original mark. It is well, in cutting many strips, to test the bias line occasionally, by laying the yardstick across the material, and cutting a new edge if the old one is not even.

Bias bands, folds, ruffles, facings, etc., must be cut on a true bias to give satisfactory results. For rounding corners or following curved lines, or making folds or ruffles hang gracefully, it is impossible to use successfully material that is cut on the straight of the weave. To maintain a perfect bias, the strips should be of equal width throughout their entire length.



Ill. 15. Joining Bias Strips



Ill. 16. The Seam

TO JOIN BIAS STRIPS, lay the two diagonal ends together as shown in Illustration 15 and baste in a seam. (Ill. 15.) It will then be seen that when the joined strips are lapped back, the grain of both pieces runs correctly in the same direction. (Ill. 16.)

PERFORATIONS. Every piece of the pattern is marked with perforations and notches which have different meanings and different uses.

Ill. 17. A Line of Large Double Perforations is Always Laid on the Material Lengthwise and Parallel to the Selvedge or Crosswise from Selvedge to Selvedge

Large double perforations are used in cutting. (Ill. 17.) They show you how to lay the pattern on the right grain of your material. These large double perforations form a straight line which is always placed lengthwise or crosswise on the material.

When they are laid on lengthwise they are parallel to the selvedge edges.

When they are laid on crosswise they run across the material from selvedge to selvedge.

Many women take a ruler and draw a straight line through these perforations for it makes it a little easier to see that the line is the same distance from the selvedge from end to end.

These large double perforations must be laid on a straight thread of the material so that the garment will set well and have the best effect when finished. If they are not placed exactly parallel to the selvedge or on a straight crosswise thread the garment will twist and look badly.

The large triple perforations are also used for cutting but they are always laid on the fold of the material, either a lengthwise or crosswise fold. (Ill. 18.)

Ill. 18. Large Triple Perforations

Some skirts are cut with one bias edge on each gore. Others have two bias edges, depending on the design of the skirt. The perforations in the pattern will show you just how that particular skirt should be cut.

After you have pinned your pattern on the material it is advisable to take a ruler or tape and measure the cutting line to be sure that it is the same distance from the selvedge on each group of perforations.

Ill. 19. Small Double Perforations

Ill. 20. A Large Single Perforation

Ill. 21. A Small Single Perforation

Ill. 22. Single and Double Notches

Small double perforations are always used to mark the normal waistline in skirts, blouses, coats, etc. (Ill. 19.) In some cases they are also used to indicate special outlines at the neck, etc.

Large single perforations (Ill. 20.) and small single perforations (Ill. 21.) either alone or together are used for different purposes and their use is always shown in the Illustrated Instructions.

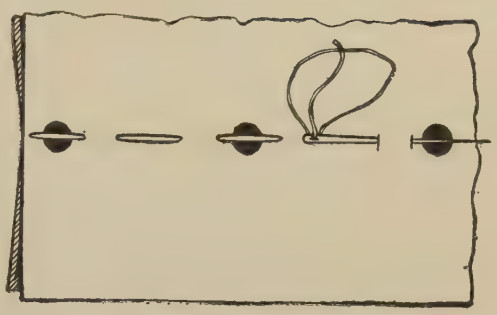
NOTCHES (Ill. 22.) are used at seam edges to show which edges should come together. Edges marked with notches are put together with the duplicate notches matching.

Pin the pattern in place with small pins placed as close together as necessary to hold the pattern firmly. Do not push the pins through the material recklessly, but take up as few threads as possible so as not to mark the material.

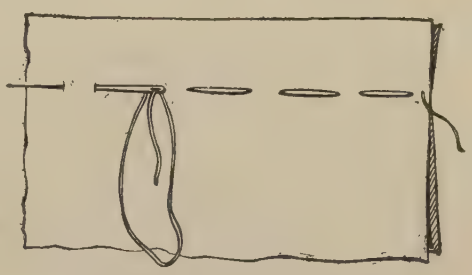
In cutting you must use sharp dressmaking shears and follow the edge of the pattern exactly. If you cut with small dull scissors you will get a jagged edge that you can not follow in basting. If you cut beyond the edge of the pattern you will change the size of the garment.

ILLUSTRATED INSTRUCTIONS. In the pattern envelope you will find THE DELTOR in which are the BUTTERICK ILLUSTRATED INSTRUCTIONS. Look these over and see how easily your dress will go together.

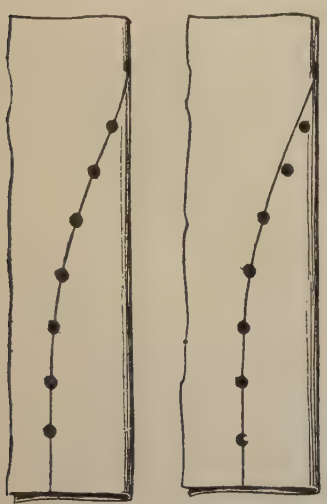
THE ILLUSTRATED INSTRUCTIONS show you with a series of pictures how to join every part of the garment, just where to baste, tuck, drape, etc. You do not have to read long, confusing directions for it is all told in pictures which, with a few explanatory words, are impossible to misunderstand. You see at a glance what you are to do just as if there were someone at your worktable putting your garment together for you.



Ill. 23. Basting Through Outlet Perforations



Ill. 24. Basting a Three-eighths of an Inch Seam



Ills. 25 and 26. Right and Wrong Methods of Terminating Darts

THE ILLUSTRATED INSTRUCTIONS show you just how to use every perforation and every notch. If you have never used a pattern in your life the ILLUSTRATED INSTRUCTIONS make it possible for you to make any type of garment without any knowledge of dressmaking, because the knowledge is supplied you by an expert who has reduced it to pictures.

OUTLET SEAMS are marked by large single perforations (Ill. 23.) In basting them the basting line should run exactly through the center of these perforations. (Ill. 23.)

Ordinary seams are not marked by perforations but are basted exactly ⅜ inch from the seam edge. (Ill. 24.)

The outlet seam is deeper than the ordinary seams. It is made so on purpose so that it can be let out if it is necessary to make any slight alteration to suit the individual figure. They are generally used at underarm and shoulder seams, and very often in the seams of sleeves. In so many cases women's shoulders are not exactly even or there are some slight variations from the average at one point or another of the figure. These outlet seams give you a chance to alter the garment in an easy, simple way.

ORDINARY SEAMS. A ⅜ of an inch seam allowance is made on all edges not cut on the fold of the goods, or finished with a hem. In basting, the seam lines must be followed exactly. (Ill. 24.) If you make them deeper or narrower you will alter the size of the garment.

DARTS are marked by V-shaped lines of perforations.

A dart is made by bringing the two lines of a dart perforations together and basting through the perforations. (Ill. 25.)

Illustration 25 shows the easy curve which should be followed in finishing a dart in a waist pattern. The illustration shows the material basted with the corresponding perforations matched according to pattern instructions. The line of the basting should follow a reverse curve toward the point, running into the fold almost on a line with the fold. If a reverse curve is not followed (Ill. 26.) you will get a pouch effect, a sort of pucker, something that is seen at the top of a badly sewed dart.

All perforations and notches should be followed faithfully. They are the work of experts who have gone to an immense amount of labor and study to show you the absolutely correct way of putting together your garment. It takes a little time to mark them all carefully in the beginning, but you save that time over and over again before you are finished.

All the working perforations should be marked with tailors' tacks, using different colored cotton to mark the different sizes and kinds of perforations, so that you won't confuse them after you have removed the pattern from the material. (Chapter 16 Ill. 146.)

THE DELTOR gives complete suggestions for finishing the garment in the different kinds of material to which it is suited. The finishes given in the DELTOR are those that would be used by the best Paris and Fifth Avenue establishments and if they are followed carefully the garment will have a well-made French look instead of "the home-made look" which is the result of improper and careless finishing. The suggestions given in the DELTOR are explained and illustrated in THE NEW DRESSMAKER. For example, if the DELTOR tells you to use a French fell seam or a bound buttonhole, you will find illustrated directions for making the seam and the buttonhole in THE NEW DRESSMAKER .

NOTE: If after reading this chapter carefully and following the instructions you are not entirely satisfied with the way you have made any style of garment from a Butterick Pattern write to Eleanor Chalmers in care of the Butterick Publishing Company, New York City. Explain your difficulty as fully as you can and Mrs. Chalmers will help you.

CHAPTER 3

ALTERING THE LENGTH OF PATTERNS

Lengthening or Shortening a Waist Pattern—Lengthening and Shortening Sleeve Patterns
Increasing or Decreasing the Size of Collars—Lengthening and
Shortening Skirt Patterns

BUTTERICK PATTERNS are made with such expert skill and are the result of such scientific accuracy and study that they are an absolutely perfect fit for the woman of average proportions. But it often happens that a woman varies from the normal at some point. The variation may not be marked enough to be noticeable. But if she is an inch or two long or short waisted, if she is slightly round-shouldered, if the upper part of her arm is long in proportion to the lower part, her patterns will have to be altered a trifle to make them correspond to her figure. The alterations are extremely easy to make, but this point again illustrates the advantage of making your clothes to suit your figure, to fit the irregularities of the figure that are taken care of in this chapter.

The changes that are given here may be made without altering the original lines of the pattern, though they should be made in the pattern and not in the garment after it is cut out. If you attempt to make these changes in fitting the garment it will mean more work than if you had made a simple alteration in the pattern before cutting out your material. Trying to alter the garment itself is unsatisfactory, even with the additional work, for these changes can not be made after the garment is cut.

Almost every woman knows if there is any variation from normal in her figure. She knows if she is tall or short, long-waisted or short-waisted, if she has round shoulders, a narrow back, a flat chest or a broad back, etc. Before cutting your material you must be sure that the pattern is the right length and shape for your particular figure.

Ill. 27. To Shorten the Waist Lining

ADAPTING PATTERNS TO LONG OR SHORT WAISTED FIGURES—Before cutting your material have your figure measured from the collar seam at the back of the neck to the normal waistline, and close up under the arms to the waistline. Make a memorandum of these measurements as they are taken.

Now take your lining pattern and take the corresponding measurements of the pattern. Remember that the back pattern has a ⅜ of an inch seam allowance at the neck and that there is a ⅜ of an inch seam allowance at the armhole edge under the arm.

Compare your measurements with the measurements of the pattern. In most cases it is sufficient to alter the waist length at the lower part. Some figures, however, are long-waisted from under the arm to the waistline and short from under the arm to the neck. If this is your case you will discover it in comparing your measurements with the measurements of the pattern. If the lower part is too long lay a plait across each piece about 2½ inches above the waistline. (Ill. 27.) The

Ill. 28. To Lengthen the Waist Lining

depth of the plait will depend on the amount of difference between your figure and the length of the pattern.

If you find that your underarm measure and that of the pattern are the same, but that you are shorter-waisted than the pattern, the difference is in the upper part. Decrease the length of the upper part of the pattern by laying a plait across the front and back, half-way between the under arm and the neck. (Ill. 27.)

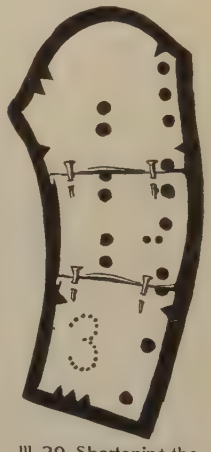
If you are long-waisted instead of short-waisted the lining pattern can be altered at the same points, by cutting the pieces of the pattern and separating them sufficiently to give you the length you need. (Ill. 28.)

In laying plaits across the pattern the edge of the pattern should be evened off after the plaits are laid.

If an alteration is made in the length of the lining a corresponding alteration must be made in the pattern of the outside of the waist or dress, taking out or putting in the same amount and in the same places.

LENGTHENING OR SHORTENING THE TWO-SEAM SLEEVE PATTERNS—Your arm may measure exactly the same as the sleeve pattern, but its length might be made up of a long upper arm and of a short forearm. In that case the elbow of the pattern would not come in the right place on your arm. Or your arm may be perfectly proportioned, but it may be longer or shorter than the average, in which case an alteration would have to be made in both the upper and lower part of the sleeve pattern to make it the right length for you.

For a two-seam sleeve pattern measure along the inside of your arm from the armhole to the bend of the elbow, and from the bend of the elbow to the wrist. You will need both these measurements, so as to be sure that the sleeve elbow will come in the right place. Measure your sleeve pattern along the inside seam of the upper part from ⅜ of an inch below the armhole edge to the small double perforations which indicate the elbow. Measure from the elbow perforations to within ⅜ of an inch of the wrist edge. The ⅜ of an inch on each edge is the seam finish.



Ill. 29. Shortening the Sleeve Pattern

Ill. 30. Lengthening the Sleeve Pattern

Compare your arm measurements with the measurements of the pattern. If the pattern is too long for you above the elbow lay a plait across the pattern a little above the elbow. (Ill. 29.) If there is an inch difference in length the plait should be ½ of an inch deep. If the lower part of the sleeve is too long for you lay a plait across the lower part below the elbow. (Ill. 29.)

The same alterations should be made in the under part of the sleeve pattern, making the plaits the same depth that you made in the upper part of the pattern.

When the plaits are laid the edge of the pattern will become uneven. If the arm is very full the space between the elbow and the greater width of the upper part of the sleeve should be filled out, giving you an even line. If the arm is not large you can trim off the extra width and get your even outline in that way.

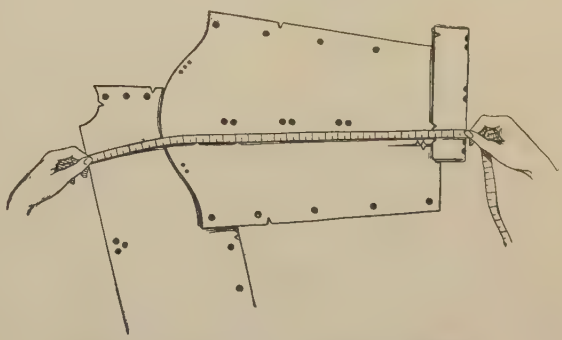
Ill. 31. Measuring the Arm for a One-Seam Sleeve or a Kimono Sleeve

from the two-seam sleeve and so have to be measured in a different way. In using either of these sleeves have your arm measure taken from the center of your back along the outside of your arm to the wrist with the arm bent. (Ill. 31.)

In the case of a one-seam sleeve pin the sleeve pattern to the back pattern with the armhole edges lapping ¾ of an inch. If there is a cuff pin it to the lower part of the sleeve lapping them ¾ of an inch. Turn up the cuff in case the cuff is double. (Ill. 32.) Compare your measurements with the measurements of the pattern, and if the pattern is long or short for you, alter it as shown in Illustrations 33 and 34. A sleeve of this kind has no elbow curve, so that it is not necessary to alter it above and below the elbow. It is simply a question of adding or subtracting length at the correct point. If the pattern is an inch too long for you lay a ½-inch plait across the pattern. (Ill. 33.) If it is too short slash the pattern and separate the pieces. (Ill. 34.) If your arm is full you can correct the outline by filling in below the plaits and above the slash. If it is of average size you can trim down above the plait and below the slash.

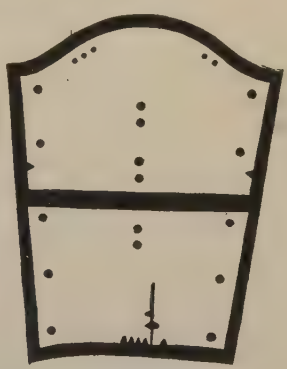
If the sleeve pattern requires lengthening make the alteration at the same places in the pattern, cutting across the pattern and separating the pieces as in Illustration 30. Correct the outline of the edge in the same way as when the sleeve is shortened.

LENGTHENING OR SHORTENING A ONE-SEAM SLEEVE PATTERN OR A KIMONO SLEEVE PATTERN—One-seam sleeves and kimono sleeves fit the figure quite differently

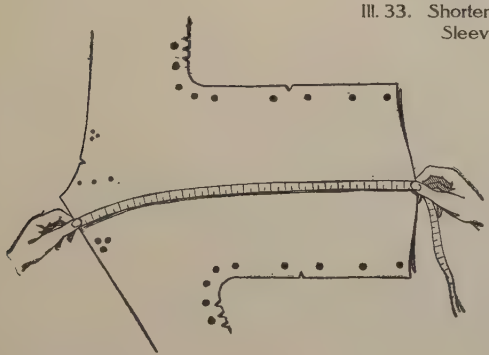


Ill. 32. Measuring a One-Seam Sleeve Pattern

Ill. 33. Shortening a One-Seam Sleeve Pattern



Ill. 34. Lengthening a One-Seam Sleeve Pattern



Ill. 35. Measuring a Kimono Sleeve Pattern

Ill. 36. Increasing the Size of Collars and Neckbands

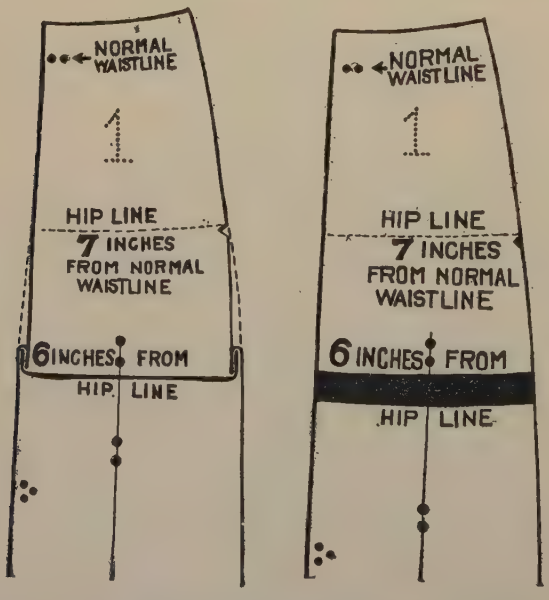
Ill. 37. Decreasing the Size of Collars and Neckbands

In the kimono sleeve pattern measure from the center of the back below the neck to within ⅜ of an inch of the lower edge of the sleeve. (Ill. 35.) This ⅜ of an inch is a seam finish. The alterations for lengthening or shortening a kimono sleeve are exactly the same as for the one-seam sleeve. (Ills. 33 and 34.)

INCREASING OR DECREASING THE SIZE OF THE NECKBAND AND COLLAR—If the neckband of a pattern is not the right size for your neck it should be altered at the center back. If it is too small cut it through the center and separate the pieces sufficiently to make it the right size for you. Illustration 36 shows this alteration for neckband and a turndown collar.

If the collar pattern is too large for you lay a plait across the center back. (Ill. 37.)

LENGTHENING AND SHORTENING GORED SKIRTS—Have your measure taken from the normal waistline at the center-front to the distance from the floor at which you wear your skirts. This length varies with different fashions. Add an inch to your measurement for the give and take of making the skirt. The front-length measurement of your skirt pattern will be given on the pattern envelope. Compare your measure with the length of the pattern. If the pattern is too long for you, lay a plait straight across each gore about six inches below the hipline. (Ill. 38.) The hipline is seven inches below the normal waistline. (Ill. 38.)



Ills. 38 and 39. Lengthening and Shortening Gored Skirt Patterns

If the gores are cut with one straight edge, measure the plait at the straight edge. If both edges of the gore are bias, measure the plait at the line of large double perforations that mark the straight thread of the material.

If the figure is full, the edge of the gore on the bias side should be filled out from the folded plait to the

hip. (Ill. 38.) If the figure is slight, this extension which comes from the plait can be trimmed off.

To lengthen a gored skirt pattern, cut across each gore six inches below the hipline and separate the pieces as much as necessary. (Ill. 39.)

In very rare cases it is sometimes necessary to alter the length of a skirt pattern as much as four or five inches. In an extreme case of this kind it is better to make half the alteration six inches below the hip as shown in the Illustrations 38 and 39, and the other half at the lower edge of the pattern, turning up the lower edge to shorten it and adding to it to lengthen it.

In a circular skirt the pattern should be altered at the lower edge.

LENGTHENING OR SHORTENING A STRAIGHT SKIRT PATTERN—The length of a straight skirt can be altered at the bottom, turning up the lower edge if it is too long and adding more length in cutting if it is short.

DRAPED SKIRT PATTERNS, TUNIC SKIRT PATTERNS, ETC.—If it is necessary to alter the length of a draped skirt pattern or a tunic skirt pattern, or a pattern with tucks or marks for trimmings, alter it according to the instructions given on the pattern envelope. The position for the alteration will vary with the skirt.

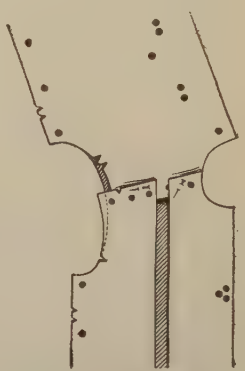
CHAPTER 4

ALTERING WAIST PATTERNS FOR FIGURES THAT VARY FROM THE AVERAGE

For a Figure Broader at the Back than at the Front, for Square Shoulders, for Sloping Shoulders, for a Full Bust, for a Small Bust, for Round Shoulders, for an Over Erect Figure

ALTERING A PATTERN FOR A FIGURE BROAD IN BACK IN PROPORTION TO THE FRONT. Several women may have exactly the same bust measure but the bust size may be distributed in different ways. The first type of figure to be considered in this chapter is the figure that is broad across the back in proportion to the chest measure. Usually this type of woman is hollow-chested. If her back is broader than the average, she has discovered it in making her own clothes.

The alteration for this type of figure is very simple. Slash the back pattern from the shoulder to the bottom on a line with the back edge and separate the pieces as much as is necessary to fit



Ill. 40. For a Figure Broad at the Back in Proportion to the Front

the figure. (Ill. 40.) This will make the shoulder of the back longer than the shoulder of the front. (Ill. 40.)

Half of this difference in width should be sloped off the armhole edge of the back. (Ill. 40.) Half the difference should be filled in at the armhole edge of the front, letting the allowance slope to nothing at the notches. (Ill. 40.) The dotted line in Illustration 40 shows you where to fill in and where to slope off.

Ill. 41. If a Woman Has Square Shoulders the Lining Will Wrinkle Across the Chest

Ill. 42. The Alteration is Made at the Shoulder Seam

ALTERING WAIST LININGS AND WAISTS TO FIT SQUARE OR SLOPING SHOULDERS. Illustration 41 shows how a waist lining will draw across the chest on a square-shouldered figure. The alteration is so simple that it doesn't have to be made in the pattern but

can be made in the actual waist lining and waist. You cut your waist or lining in the ordinary way by your pattern and put it together according to the Illustrated Instructions. Try it on, pinning the fronts together. (Ill. 41.) You will find that it draws across the chest and needs to be taken up at the shoulder seams at the neck as much as necessary to remove these wrinkles, letting this alteration slope toward the shoulders. (Ill. 42.) Tapering in the shoulder at the neck will make the neck size too small. Slash the neck edge of the lining at intervals until it feels comfortable. (Ill. 42.)

Take off the lining and baste the shoulder seam and trim off the neck edge on a line with the slashes. Try the lining on again to be sure the alteration is right before stitching the shoulder seams. If there are crosswise wrinkles at the back, the back lining can be altered in the same way. The same alteration that is made in the lining should be made in the outside waist.

ALTERING A WAIST TO FIT SLOPING SHOULDERS. Sloping shoulders make the diagonal wrinkle from the neck to the armhole. (Ill. 43.) This alteration, too, can be made in the lining and the waist without altering the pattern. Make up your lining in the usual way and put it on, pinning carefully at the center front. In Illustration 43 the shoulders are very sloping, and in your case the wrinkle may not be as pronounced. The wrinkle is due to the fact that the shoulders are not high enough to take up the full size of the pattern. The extra size must be taken up on the shoulder seams. Take in the shoulders as little as possible at the neck and as much as necessary toward the arm. (Ill. 44.)

Taking in the shoulder seams will decrease the size of the armhole and make it bind. Slash the armhole a little until it feels just right. Do not slash it too much or your armhole will be too large. (Ill. 44.)

Ill. 43. Sloping Shoulders Make the Lining Wrinkle from Shoulder to Armhole

Ill. 44. The Lining Must be Lifted on the Shoulder

Take off your lining, baste the shoulder seams and cut out the armhole on a line with slashes. Try the lining on again to be sure that it is comfortable and then stitch the shoulder seams.

Diagonal wrinkles in the back of the lining may be handled in the same way. The same alteration that is made in the lining should be made in the outside waist.

Ill. 45. If the Bust is Too Full it Pulls Up the Lining

Ill. 46. The Remedy is to Give the Lining More Size Across the Bust

ADAPTING PATTERNS TO A FIGURE WITH AN UNUSUALLY LARGE BUST. This is the case, not necessarily of a large figure, but of a figure in which the bust is

large in proportion to the bust measure. A woman might measure 36 inches at the bust and yet have a narrow back and a very full bust. If the bust is only a little full, the alteration can be made on the underarm seam when you try on the lining and waist. For an unusually large bust the alteration must be made before you cut your good lining and outside material.

Get some inexpensive lining material. Unbleached muslin will answer perfectly. Lay out your pattern, following the instructions, and cut it out carefully, marking the perforations with tailors' tacks. (Page 85.) Put the lining together and turn under the hems, following the pattern instructions.

Take a piece of the lining material six inches wide and long enough to reach across your figure to the underarm seams. Place it over your bust and pin it carefully to your lingerie.

Put the lining on, pinning the front together with the front edges just meeting, placing the pins about 1½ inch apart. The lining will draw in wrinkles that run from the bust downward toward the underarm seam. (Ill. 45.) Get some one to cut the lining straight across the figure to the side-front seam and from the side-front seam upward to within three-quarters of an inch of the notches in the armhole. When the lining is cut, it will separate as much as the figure requires and will drop in place over the bust. (Ill. 46.) Pin the edges carefully to the piece of lining underneath. (Ill. 46.) Take the lining off and baste the edges of the slash to the piece underneath. Try the lining on again to be sure that it fits perfectly. Take it off and rip it apart, cutting through the material underneath on a line with the seams.

These lining pieces are not to be used as a pattern, for muslin stretches and is not accurate. Take each piece of this altered lining and the corresponding piece of the pattern and make the same alteration on the pattern, using the lining pieces as a guide. Slash the pattern fronts like the muslin and separate the pieces of the pattern in the same way, and to the same extent, and paste a piece of tissue-paper under the slash. Keep the corrected tissue-paper and use it for any dress that calls for a French lining.

This alteration as it is illustrated here is for a figure unusually full at the bust. It will not, of course, be necessary to make such an extensive alteration for figures of a more normal shape.

Ill. 47. Here the Bust is Small in Proportion to the Rest of the Figure

Ill. 48. Some of the Size Must be Taken Out

ALTERING PATTERNS FOR A FIGURE WITH AN UNUSUALLY SMALL BUST. For the woman with an unusually small bust it is wiser to make up the lining first in unbleached muslin before cutting into the regular lining. Where the bust is just a little under the average the alteration can be made at the underarm seam. The alteration illustrated here is for an extreme case.

Cut a lining of unbleached muslin, baste it together, turning under the hems and putting it on with the edges of the hems just meeting. Pin it carefully. It will fall in wrinkles below the bust. (Ill. 47.) Here again the lining should be slashed straight across to the side-front seam and from the side-front seam upward to within ¾ of an inch of the armhole notches. (Ill. 48.) Lap the slashed edges until the lining sets smoothly over the figure. Don't try to make it snug or tight. You should have plenty of room to breathe comfortably, and the lining should not compress the figure.

Pin the edges of the slash. (Ill. 48.) Take off the lining, baste in the alterations,

Ill. 49. If the Figure is Round-shouldered

Ill. 50. The Lining Will Require More Size Across

try it on again and if it fits perfectly take it off and rip it apart. The edges of the side-front seams will be jagged where the lining was lapped. Even them off, following the original seam line.

Correct your paper pattern, slashing the front and side front, lap the edges as much as in the lining, and paste the edges together.

Alterations for an unusually large or small bust may be made on a French lining; a liningwith one or two darts, or a lining with a straight or curved front edge.

ALTERING A PATTERN FOR A ROUND-SHOULDERED FIGURE. The lining must be made up in cheap material, fitted to the figure and the alterations transferred to the paper pattern itself. Place a strip of the lining material about 4 inches wide across your shoulders from one arm to the other. Then put on the trial lining which will run in wrinkles from the underarm to the side-back seams and stand out across the back (Ill. 49) because of the round shoulders.

Have some one cut the lining across the shoulders to the side-back seams (Ill. 50) and from the seams to within ⅜ of an inch of the underarm seam. The lining will spread apart and drop to the right place on your figure. (Ill. 50.) Have some one pin the cut edges of the lining to the piece beneath it. Baste the pieces underneath and try it on again. If it sets satisfactorily, cut it apart and use the pieces in correcting your tissue pattern. Slash the pattern just where you slashed the lining, separate the pieces the same distance and place the tissue-paper underneath the slash.

If you are only a little round-shouldered, you will not require as great a separation.

For a very bad case of round shoulders a second cut should be made across the trial lining about one-third the distance between the neck and first slash. Slash across the center-back and side-back portions nearly to the arm-hole edge. Separate the slashed pieces as much as the figure requires, generally ⅛ to ½ inch.

In cutting out the side back preserve an even curve along the back edge. The under-arm gore seldom needs any change.

Ill. 51. If a Woman Stands too Erect

Ill. 52. The Remedy

ALTERING A PATTERN FOR AN OVER-ERECT FIGURE. On an over-erect figure the lining will wrinkle across the shoulders. (Ill. 51.) Make up the lining in cheap muslin and put it on correctly. Have some one slash it across the center-back portion and down to side back to within ⅜ of an inch of the underarm seam. (Ill. 52.) The edges of the slash should be lapped and pinned to remove the fulness in the lining. Don't lap the edges too much or the shoulders will pull back.

Baste the slash, try the lining on and then rip it apart. Where it has been lapped the seam edges will be uneven. Trim them off. Alter your paper pattern, using the trial lining as a guide, slashing it and lapping and basting the edges.

CHAPTER 5

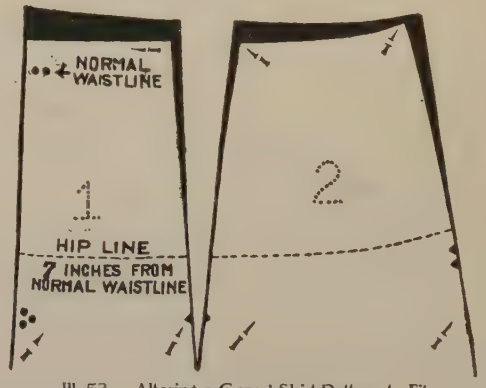
ALTERING SKIRT, YOKE AND DRAWERS PATTERNS FOR FIGURES THAT VARY FROM THE AVERAGE

Altering Gored Skirts for Figures with Round or Prominent Abdomen or Prominent Hips—Altering Circular Skirt Patterns for Figures with Round or Prominent Abdomens or Prominent Hips—Altering Yoke Patterns for Figures that are Large or Small in the Waist—Altering Drawers Patterns for Figures with Prominent Abdomens

ALTERING A GORED SKIRT PATTERN FOR A PROMINENT ABDOMEN. On figures of this type a skirt pattern unless it is altered will stand out at the front and at the sides. These women as a rule have flat backs. A small pad worn under the corset at the back will fill in the hollow of the figure below the waistline.

For a round or prominent abdomen or prominent hips it is advisable to cut half the skirt in cheap muslin before cutting your good material. In working with the muslin find out just what changes are necessary to make the skirt fit your figure. Then it will be safe to cut your material.

Illustration 53 shows the alteration that is necessary to make a pattern fit a figure with a prominent abdomen. The front of the skirt pattern must be extended an inch or more at the top, this extension gradually decreasing to nothing at the hip.



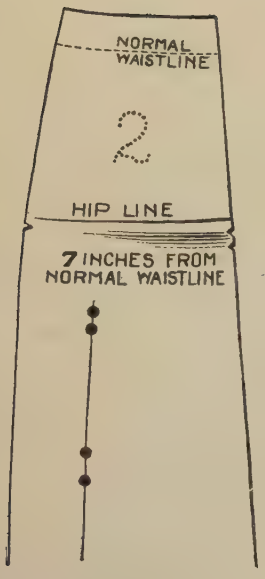
Ill. 53. Altering a Gored Skirt Pattern to Fit a Prominent Abdomen

In extending the gores the waistline becomes smaller, so the side edges of the gore must be increased to keep the waistline the original size. (Ill. 53.) This extension at the sides should slope to nothing at the hipline. (Ill. 53.) Lay your pattern on a cheap muslin, mark the allowance at the top and side edges of the gores. Mark the outline of the original pattern on the muslin with colored chalk so that you will have the original shape as a guide in fitting, but cut the muslin by the new larger outline.

Cut out the muslin, put it together and baste the skirt to an inside belt. Try it on. If it takes a good line on your figure and does not swing toward the front it is safe to cut your good material just as you cut the muslin. Do not use the muslin for a cutting pattern for its edges stretch and become unreliable. Always cut from a paper pattern.

A WOMAN WITH A ROUND ABDOMEN should take the side-front gore of the pattern and mark the hipline on it seven inches below the normal waistline. (Ill. 54.) At the hipline on the back edge of the gore take up ¼ of an inch. (Ill. 54.) This ¼ of an inch will change the entire balance of the gore, making the pattern hang straight instead of swinging toward the front.

If it is necessary in a skirt of many gores you could do the same thing to the next side-gore, but do not carry this alteration back of the hip. You can increase the size of the dart-shaped plait if necessary until the back edge of the gore above the hip forms a

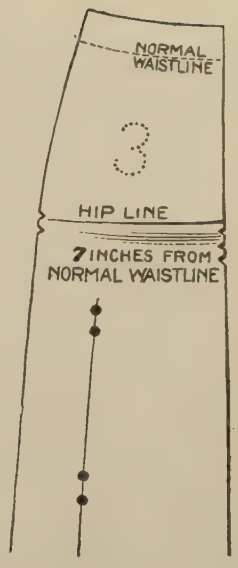


Ill. 54. Alteration on a Gored Skirt Pattern for a Round Abdomen

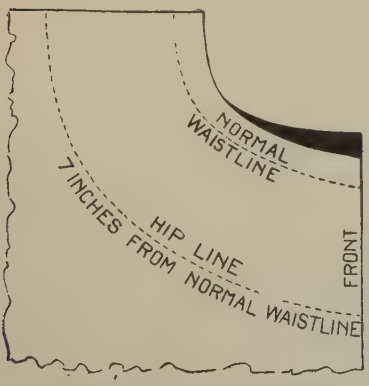
straight line with the back edge below the hip. (Ill. 54.) The back edge must never become hollow or concave. (Ill. 54.)

FOR PROMINENT HIPS take the gore pattern in which the front edge comes over the fullest part of the hips. Pin the pattern together and try it on the figure, to be sure which gore this is.

A simple alteration is made in this gore such as is made for a round abdomen. Take up a dart-shaped plait ¼ of an inch deep at the back edge of the gore, letting it slope to nothing at the hip. (Ill. 55.) If necessary in a skirt of many gores, the next gore toward the back can be altered in the same way. But the shape of the back gore should never be changed in altering the skirt pattern to fit the prominent hip. These principles can be applied to any gored skirt pattern.



Ill. 55. Altering a Gored Skirt Pattern to Fit Prominent Hips



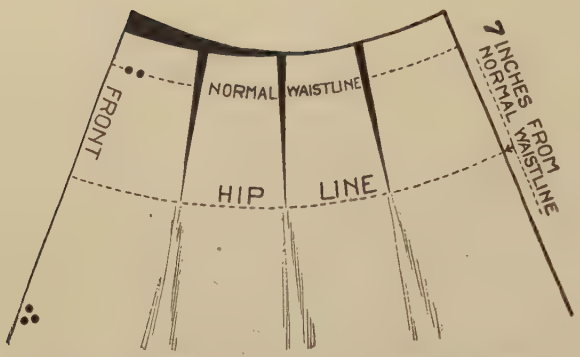
Ill. 56. Altering a Circular Skirt Pattern to Fit a Prominent Abdomen

ALTERING A CIRCULAR SKIRT FOR A PROMINENT ABDOMEN. If a woman has a slightly rounded or a decidedly prominent abdomen an alteration is necessary to give her extra length at the top. If this alteration is not made in cutting, the skirt will draw up in front and stand out in an ugly manner.

The amount of the alteration will depend on the prominence of the abdomen. It may be necessary to add from ½ an inch to 1½ inch to the skirt at the center-front, letting this allowance slope to nothing at the hip. (Ill. 56.) If the abdomen is decidedly prominent it is better to lay the skirt pattern on muslin first, mark the outline of the edge of the pattern with chalk or bastings and leave sufficient material beyond the outline to raise the waistline as much as necessary. It should fall in a straight line from the fullest part of the abdomen to the bottom. In extreme cases it may be necessary to put a dart at the center-front, but usually a slight easing into the belt of the skirt at the front will be sufficient.

In extending the top of the skirt you make the waistline smaller, so if the waistline was the correct size for you in the first place it will be necessary to increase the size of the new waistline to keep it to the original size of the pattern.

If only a small increase is needed, the skirt can be lifted a little at the back, which will increase the waist size. For a decidedly prominent abdomen slash the top of the muslin at three places to the hipline (Ill. 57), lay the pattern on the muslin and mark the new outline on the top, separating the slashes sufficiently to make the new waistline the right size. (Ill. 57.) This will take a little width out of the lower edge of the skirt, for you will find it necessary to lay plaits in the pattern in order to make it lie flat on the material.

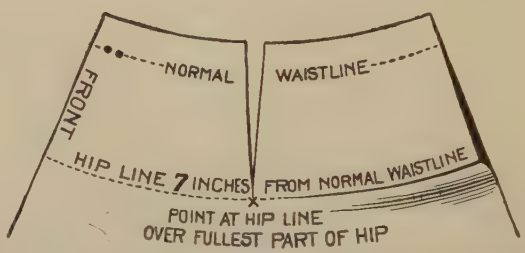


Ill. 57. Increasing the Waist Size of a Circular Skirt Pattern

Cut out the muslin in the new outline, baste it to the inside belt and try it on to be sure that it drops in a straight line and doesn't poke out or swing at the front.

If the muslin skirt falls in good lines cut a paper pattern with the corrected lines at the top and the right size at the waistline, using the original pattern to cut from. Don't cut from the muslin. Or you can cut directly from the original pattern making the same allowance on your good material that you made in cutting the muslin.

ALTERING A CIRCULAR SKIRT PATTERN FOR A FIGURE WITH PROMINENT HIPS. Mark the hipline on the pattern seven inches below the normal waistline. At the hipline on the back edge of the pattern take up a dart-shaped plait ½ inch deep and taper it into nothing at a point just over the fullest part of the hip. (Ill. 58.) Slash the pattern from the upper edge to the hipline to make the pattern lie flat. (Ill. 58.) This will increase the size of the waist. The extra fulness can either be eased into the belt or taken up in a small dart when making the skirt. In cutting the skirt fill in the narrow edge above the plait, keeping the back edge straight. (Ill. 58.)



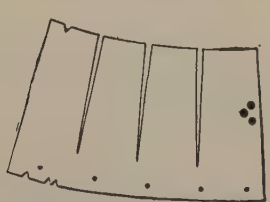
Ill. 58. Altering a Circular Skirt Pattern to Fit Prominent Hips

ALTERING A YOKE PATTERN. If your waist is large or small in proportion to your hips it will be necessary to alter the waist size of a circular yoke pattern. The alteration is very simple.

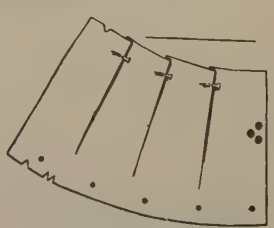
If the waist size is too small for you slash the yoke pattern from the upper edge to the hipline, making the slashes in three places. (Ill. 59.) In opening the yoke pattern on your material spread the upper edge until it is the right size for you. (Ill. 59.)

If the waistline is too large for you, make three dart-shaped plaits on the yoke pattern, laying the plaits on the upper edge and letting them taper to nothing at the hipline. (Ill. 60.) The depth of the plaits depends on the amount of alteration required.

ALTERING A DRAWERS PATTERN FOR A FIGURE WITH A LARGE ABDOMEN If a woman has a large abdomen and cuts her drawers exactly by the pattern, her



Ill. 59. Increasing the Waist Size of the Yoke Pattern



Ill. 60. Decreasing the Waist Size of the Yoke Pattern

abdomen will pull the drawers toward the front. If the drawers are lifted at the back to correct this tendency, the entire garment will be made shorter.

In cutting drawers for a prominent abdomen allow an extra inch or two at the top, tapering the allowance away to nothing over the hip. In circular drawers the upper edge of the drawer pattern must be slashed and spread to give the drawers the original waistline, which is made smaller in making this allowance. This alteration is practically the same as altering the top of a circular skirt for this type of figure. (Ills. 56 and 57.)

CHAPTER 6

MATERIALS—SPONGING—STEAMING—CUTTING—ETC.

Right Side of Material—Sponging—Steaming—Nap or Pile—Cutting Stripes, Plaids, Figures and Diagonals—Cutting a Kimono Sleeve Garment—Handling Velvets—Silks and Chiffons

THE RIGHT SIDE. Most materials have a right and wrong side. In double-fold materials the right side is folded inside to protect it from becoming shop-worn. In materials where it is difficult to tell the right side from the wrong the selvedge is usually smoother on the right side than on the wrong side. In serge or diagonal weaves the twills run downward from left to right on the right side of the material.

SPONGING. Almost all the wool materials should be sponged before they are used. Sponging shrinks the material and if it were not done before the material was made up the material would shrink the first damp day and ruin the appearance and possibly the usefulness of the garment. Sponging also prevents the ordinary spotting from rain, drops of water, etc. It is a necessary protection to your material.

There are certain wool materials such as velours, duvetyn, wool plush and materials of similar character that should not be sponged. Very thin, open-meshed materials should not be sponged either, but most wool materials should be sponged either at the store where you buy them or at home. Most large shops will do the sponging for you, but it is easy to do it yourself. If you are uncertain as to whether your material should be sponged or not experiment with a small piece of it first. If it shrinks too much or changes its appearance or color, do not sponge it.

For sponging you will need a large table and ironing blanket and a strip of heavy unbleached muslin the width of your material and one-half its length.

Before sponging your material cut off the selvedge or clip it at intervals. Lay your material face down on the table. Wet the muslin with cold water and wring it out. Spread it out, pulling out all the wrinkles and lay it over half of your material. Fold the other half of the material over it, roll the material and sponging cloth together in a tight roll and let it lie overnight, covered with a piece of muslin and some newspapers so that the moisture will be retained.

In the morning unroll the material, pressing it dry on the wrong side as you unroll it. In sponging material of double width open it out its full width and sponge it in the same way, using a double width of muslin for the shrinking process.

The heavier wash materials of the cotton and linen order should be shrunk in the same way before they are made up.

Voiles, fine mulls, organdies, swisses, etc., are not to be shrunk, for the shrinking changes them too much and they are not as pretty afterward.

STEAMING. Certain wool materials, such as velours and duvetyn should be steamed instead of sponged. Use the same table, ironing blanket and unbleached muslin as for sponging. Lay the material face down on the blanket as for sponging. Wet the muslin and lay it over the material as for sponging. Hold an iron so that it just touches the material enough to let the steam go through the material. Pass it over the muslin, but do not let it rest on it or it will mark the material. It must just touch the muslin.

NAP OR PILE. Velvet, velveteen, panne velvet, corduroy and plush, and a few wool materials like broadcloth have a distinct pile or nap. Except in the case of a kimono sleeve garment the nap or pile must run the same way in every part of the garment. In materials with a pile such as velvet, velveteen, corduroy or plush, the material must be used with the pile running up so that the nap will fall out and show the full richness and

depth of color. If the pile ran down it would flatten down and lose its appearance of thickness and depth.

With panne velvet in which the pile is purposely flattened the pile should run down.

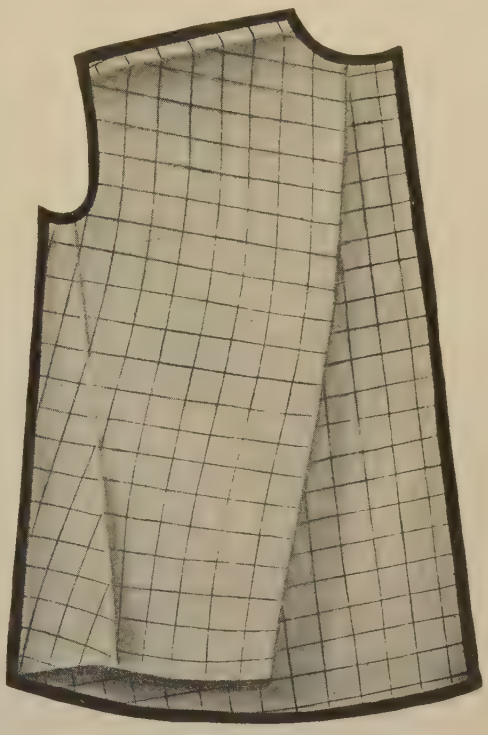
You can tell which is up and which is down by running your hand across the material. When the material feels rough the pile is running up, and when it feels smooth under your hand it is running down.

Some velvets have straight pile with no up or down. They can be cut either way.

In broadcloth the nap must run down, otherwise it will roughen up, become woolly and wear badly.

In all materials with a nap or pile the material takes the light one way with the pile running down, and another way with the pile running up, so that if all parts of the garment were not cut with the pile running the same way the garment would look as though it were made from two shades of the same material.

In kimono sleeve garments that are cut without a seam on the shoulder or in one piece it is impossible to have the nap or pile run the same way at the front and back. Get the best effect possible at the front, the back is less noticeable. In the pile fabrics let the pile run up in the front, in broadcloth and panne velvet have the pile run down in the front.



Ill. 61. Matching Cross Stripes at Underarm Seam

CUTTING STRIPES AND PLAIDS. Stripes, plaids and figured materials require more care in cutting than plain materials.

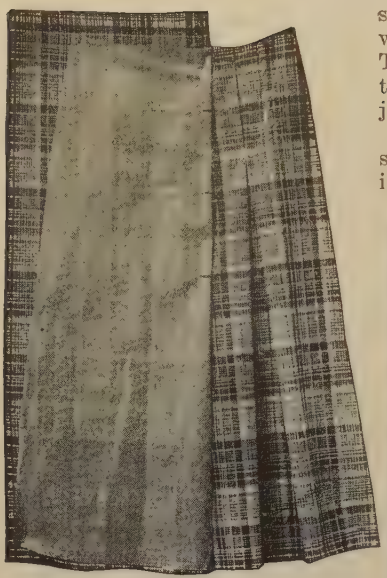
AN IRREGULAR PLAID can rarely be used on the bias, consequently the ways of making it up are limited. A dress made of irregular plaid requires more material than one made of regular plaid. The darkest stripes should run across the bottom with the lighter tones up, as the shading in this direction is better.

It must always be borne in mind throughout the cutting, that all pieces of the pattern must be placed with the upper part in the same direction on the material. An amateur had better use an even plaid.

In the beginning decide which stripe, plaid or figure is best for the center of the front and back.

In making a waist of striped or plaid material the stripes or plaids must match. It is advisable to cut and fit your waist lining first, if you are using one. Then if alterations were made you can alter the pattern of the outside waist before cutting your material. If you altered it afterward the alteration would spoil your arrangement of the stripe or plaid.

A plaid waist should be cut with as few pieces as possible. It can be made either on the straight or the bias of the material. Before you cut out your material decide which stripe, plaid or figure will look best at the center front and center back. In considering the position of the lines of the stripes and plaids you must consider the crosswise as well as the lengthwise lines of the material so that it will look well on the figure. In a plaid waist match the heavy lines of the plaid where the waist is joined at the underarm seam. (Ill. 61.) Arrange the plaids



Ill. 62. Matching Plaid at Side Seams of Skirt

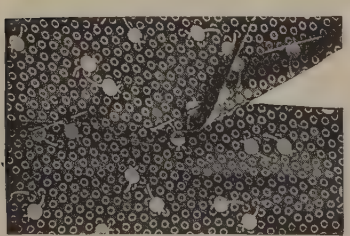
of plaid material decide on the line or stripe that will look best at the center front. After the front is cut, lay it on your cutting table and place the uncut material beside it with the lengthwise and crosswise stripes matching. (Ill. 62.) Place the pattern of the side gore on the material, matching the front, and cut it.

Matching a plaid or stripe in this way frequently means wasting some of your material. That is unavoidable, however, for the plaid or figure must match even if the pattern has to be moved the width of a plaid or figure before the correct position is found. Cut each gore of the skirt in the same way so that the stripes and plaids will match in every gore.

Illustration 62 shows a skirt cut of plaid material. In this case the uncut material had to be lifted up in order to match the crosswise plaid, making it necessary to waste some of the material at the top. (Ill. 62.) This happens so frequently in cutting plaids that you must buy extra material for a plaid skirt or dress.

Striped, checked and plaid materials are very good-looking in a two-piece circular skirt with a bias seam down the front. (Ill. 63.) The pattern will give you explicit directions for cutting it in plaid or striped materials, so that you will get the proper bias at the seam. Follow the directions carefully.

In cutting a circular skirt of plaid or striped material cut one side first and then remove the pattern. Lay the piece that you have cut upon the material and match the plaid or stripes at all points before cutting other half of the skirt. When the skirt is put together the prominent lines of the plaids or stripes should have a mitered effect as shown in Illustration 63 and Illustration 64.



Ill. 65. Matching the Design in Figured Silk

so that when the waist is closed the closing will not break the perfect succession of the plaids. The crosswise plaids in front must be on a line with the plaid in back so that when the underarm seam is joined the plaids will match perfectly. (Ill. 61.)

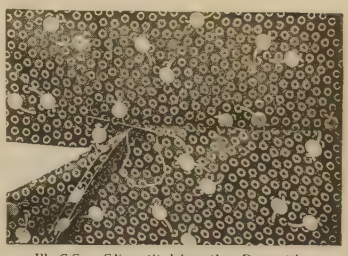
When making a waist of striped material, if the stripes of the material are cut bias or if the waist itself is cut on the bias, follow the same rules given in the paragraphs above for cutting the plaids.

Ill. 63. Center Back or Front Seam of Circular Skirt

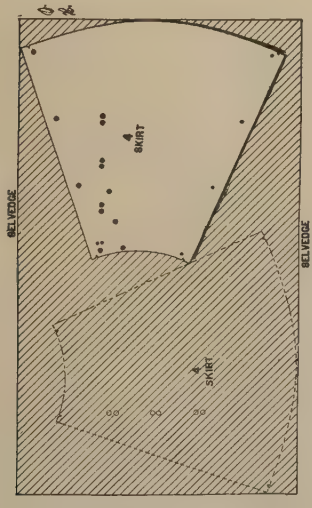
CUTTING A SKIRT OF PLAID. In cutting a gored skirt

Ill. 64. Center Front or Back Seam in Skirt of Plaid

FIGURES AND FLOWERS. Materials with figures and flowers must also be matched carefully at the seams. Usually one line of flowers runs up and the next line down, but when they all run the same way you must decide whether you want them to run up or down in your dress and use them in the same position in every piece. Otherwise your dress will have a very peculiar effect. In cutting a skirt, etc., where several breadths are joined together it is important that the pattern or figures should match at the seams. This can not always be done by simply joining breadths at the selvedge. It will sometimes be necessary to lap the second breadth over the first, as shown in Illustration 65, to bring the corresponding figures together at the seam. Turn under the edge of the second breadth and pin it in the correct position. Join the other breadths in the same way for both sides of the skirt. Slip-stitch the breadths together from the outside by slipping the needle along inside the fold edge of the upper breadth and then taking a stitch in the under breadth as shown in Illustration 66. When the skirt is turned inside out it will be found that the slip-stitching forms a basting of the joining. It is usually better to cut off the selvedge, for the material will give more if the selvedge is cut.



Ill. 66. Slip-stitching the Breadths Together



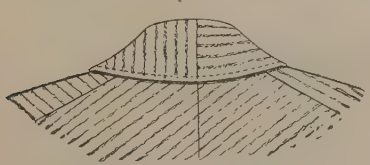
Ill. 67. Diagonal Cut for a Bias Seam

In cutting a gored skirt if there is a decided figure in the material, fold the front breadth lengthwise through the center of the figure so that the design will balance and not make the skirt look one-sided.

If the skirt has no seam at the front lay the front edge of the pattern even with the fold and cut the gore. Place the pattern of the first gore upon the second gore and mark the design of the material upon the pattern. Lay this second gore pattern on the material so that the figures marked on the pattern will match those on the material. Cut each gore as directed here.

CUTTING DIAGONALS. Diagonals should not be cut with two bias edges meeting as the lines will come together at entirely different angles. (See illustration 68.) This difficulty can be overcome if you have wide enough material. A diagonal rarely has a perceptible nap and the lengthwise and crosswise of the material are so alike that there is no dissimilarity either in appearance or in wearing qualities between them. So if you want the diagonal to run the same way in both sides of your garment cut one-half lengthwise of the material and the other half crosswise. (Ill. 67.) Before doing so you must make certain that there is no perceptible difference in color and shading between the crosswise and lengthwise of your material. Take it to a strong light and turn a bit of it at right angles to itself. This brings the lengthwise and crosswise thread in the same position they will take in the garment and you can easily tell if it is safe to cut your material that way or not.

Each half of the garment will have to be cut separately and neither the front nor the back can be cut on a fold of the goods.



Ill. 68. Bias Edges Meeting

First cut one-half of the garment lengthwise of the material, then lay this half on the material crosswise with the right sides together and the diagonals of each piece exactly over each other, and running exactly in the same direction. (Ill. 67.)

CUTTING A KIMONO SLEEVE GARMENT. Often in cutting a garment with kimono sleeves the material will not be wide enough to cut the pattern without piecing. This piecing seam can be made to appear part of the design by trimming it to match the trimming of the garment. The seam can be hemstitched, fancy-stitched, piped, machine-stitched, and, in the case of thin materials, trimmed with lace insertion, etc., so that the seam will really add to the effectiveness of the sleeve.

HANDLING VELVETS, SILKS AND CHIFFONS. In using velvets, plushes, corduroy, or silk be very careful about using pins. Use fine steel pins or needles, so as to mark the material as little as possible. Ordinary pins make holes in silks and chiffons and scar velvets, plushes, etc.

A fine needle and silk thread should be used in basting velvets, etc., and also in basting silks, for cotton thread leaves a mark.

When stitching velvets, plushes and corduroy, loosen the tension on the machine and lighten the pressure of the presser foot by holding the finger under the presser bar lifter.

Clip your bastings every four or five inches or even closer when you are ready to take them out. Pulling long basting threads from silks, velvets or fine thin materials is likely to make a bad mark or tear the material.

In stitching sheer materials like chiffon, silk crêpe, crêpe de Chine, etc., that are likely to pucker while the stitching is being done place a narrow strip of tissue-paper under the material where you are going to stitch it. After it is stitched tear the paper away.

When using materials that fray easily allow an extra quarter of an inch on all ordinary three-eighths of an inch seam edges. This extra one-quarter of an inch allowance must not be overlooked when you baste up your garment. No extra allowance is necessary on the outlet seams. (Marked by large single perforations.) As soon as you have cut out the garment overcast the armhole and neck edges.

In silk materials like taffeta, crêpe de Chine, charmeuse, satin and materials of similar character the selvedge edges are often used as a finish. Of course this is only possible when the edge of the pattern is straight as in the case of a straight-edged tunic, straight-edged flounce, etc.

CHAPTER 7

WAISTS, BLOUSES AND SHIRT-WAISTS, PART I.—DRESS WAISTS

Patterns—Cutting—Lining Materials—Making the Lining—Altering the Lining—The Lining Seams—Lining Closing—Inside Belt—Finishing Edges of Lining—Putting Together Outside Dress Waist—Finishing Outside Dress Waist—Collar—Collarless Neck—Sleeves—Armhole—Waistline of Dress Waist

PATTERNS. Purchase dress waists, shirt-waists and blouse patterns by the bust measure. (Chapter 2 on Butterick Patterns, page 10—Correct Way to Take the Bust Measure.) The right size is very important for it does away with unnecessary fitting and altering.

A woman may measure exactly thirty-six inches in the bust and yet be longer or shorter waisted than the pattern, or have a longer or shorter arm. Before cutting your material compare the lengths of the waist and sleeve with the corresponding lengths of the person for whom the waist, etc., is being made. (Chapter 3, pages 19—21). Sometimes it is difficult to get the length of the pattern itself when a neck is open and the sleeve is kimono. Butterick patterns are made the correct length for a figure measuring about 15½ inches from the normal collar seam at the back of the neck to the normal waistline at the center back. If a pattern is long or short waisted for you, or long or short sleeved, alter it according to instructions given in Chapter 3, pages 19, 20 and 21.

If your figure is unusual in any way, large or small in the bust, round-shouldered, etc., the pattern should be altered according to instructions given in Chapter 4. If it is necessary to make any alterations in the pattern it is best to make them in the lining first, if the pattern has a lining. The same alterations can then be made in the outside.

CUTTING. Before cutting your material read Chapter 6 on Materials, Sponging, Steaming, Cutting, etc.

LINING MATERIALS. China silk, silk mull and the better grades of percaline are the best lining materials in silk and wool.

Brussels net may be used in silk or cotton materials.

Lawn may be used for a lining in the heavier cottons.

Brussels net and Georgette crêpe are the linings used for lace, chiffons, Georgette, etc.

Mousseline de soie is also used for the lining of an evening dress.

In dress waists, etc., where it does not show, the lining should be of white or flesh color. Under a transparent waist the lining should be the same color as the skirt or drop skirt, otherwise there will be a sharp break in color between the waist and skirt.

Lay the pattern on the material following the layout for your size pattern and width of material in the Deltor Layouts. If there is no Deltor in your pattern follow the instructions given in the pattern for cutting.

Some dressmakers advocate cutting cotton linings crosswise of the material although the material does not cut economically that way. The advantage is that material cut crosswise will give very little, if at all, and the lining may be further strengthened by making it double at points where the greatest strain will come.

Mark all the perforations with tailors' tacks. (Chapter 16, page 85.)

Mark all the notches with contrasting colored basting thread, taking two or three stitches to mark each notch. Or instead of marking the notches you can clip them, cutting them sufficiently deep so that you can see them easily, but no deeper than is absolutely necessary.

THE LINING. If the waist has a lining it should be made before the outside waist. The lining in a dress waist protects the dress across the shoulders, holds it in place on the body and holds the dress-shields.

REINFORCING. For a stout figure the waist lining should be reinforced. (Ill. 73, page 40.) Before basting the darts or side front seams baste an extra piece of the lining to the front of the waist to the underarm seam. It should reach from the bottom of the lining to just under the bust. When the darts and seams are basted the reinforced pieces are included in the seams.

In a waist fastening at the back, the back portions should be reinforced to a corresponding height.

Ill. 69. The Finish for a Camisole Lining

Ill. 70. The finish for a Blouse Lining

PUTTING THE LINING TOGETHER. Baste all the pieces together, carefully, following the Deltor for putting together or the Illustrated Instructions included in the pattern.

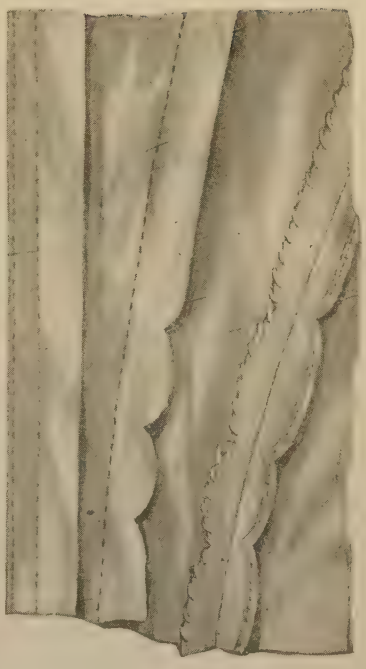
Put the lining on, bringing the two closing edges together. Pin them carefully, placing the first pin at the waistline. Smooth the lining over the figure both front and back and be careful that the waistline of the lining is at the waistline of the figure. Make any little alteration at the outlet seams and at the front edge.

A blouse or camisole lining (Ills. 69 and 70) should be a little easier in fitting than a fitted lining except when the

camisole lining is used for an evening waist. Draw the lining up well at the shoulder seams, but not enough to draw it from your waistline. It may be fitted at these seams a little more snugly in a final fitting.

ALTERING THE LINING. Sometimes after the shoulders are carefully pinned there will be wrinkles in the front between the shoulder and neck. These wrinkles are caused by the natural hollow of the shoulder. In this case the shoulder seams must be ripped open and the front stretched to the back from the center of the shoulder to the neck. Wrinkles at the back near the neck are often caused by the lining being too long-waisted. Or the shoulder may have been sloped too much if the person is very square-shouldered. It is better to rip the basting and pin the seam again.

If the waist draws to one side it means the waistlines have not been pinned together at the line of basting. The top of the darts, if there are any, must come just below the curve of the bust and they may be raised or lowered if necessary. If the armholes feel too tight be careful not to gouge them out under the arm or at the front. Snip the armholes about ⅜ of an inch, to give sufficient spring for the arm. If it isn't enough pare the edges off a little and snip the seams a trifle deeper. If the neck is too high or tight cut it out the same way, taking care not to do too much at once.



Ill. 71. Seams Slashed, Overcast and Bound

Pin the alterations and mark carefully the line of pins with tailor's chalk. Without removing the pins baste through chalk marks keeping a well-shaped line for the seams. Try the lining on again to be sure that the alterations are right. Stitch the seams just outside the basting so as not to make the waist smaller, bearing in mind that the sewing of the seams will tighten the lining a trifle. Stitching outside the bastings also allows you to take them out, for if you stitch on top of them it will be impossible to pull them out.

THE LINING SEAMS. In stitching the side-back seams have the back next to the feed of the machine and the side back next to the presser foot, and hold the parts well up at each end of the presser foot. Otherwise the side-back seams are liable to pucker and pull when being sewn. In making seams in which one portion is fulled on to another, place the full portion downward next to the feed because if it is placed next to the presser foot, the foot would be likely to push the fulness out of place.

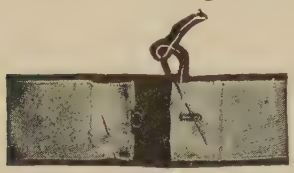
In a blouse or camisole lining the seams can be French seamed (Chapter 17, page 86), or bound with seam-binding, (page 88), or finely overcast. (Chapter 16, page 82.) Use ribbon seam-binding on silk, and lawn binding on a cotton lining.

In a fitted lining notch the seams at the waistline and two or three times above and below it, enough to allow them to lie flat when pressed. Bind the seams neatly with ribbon seam-binding, run on loosely and press them open. (Page 88.) Some dressmakers prefer to overcast the seams closely and most imported French dresses are finished in that way.

In some linings, especially those of lawn, the seam edges are simply pinked. Illustration 71 shows a seam edge bound, another overcast, a third notched and ready to bind. It also shows the notching necessary to make a side seam lie flat when it is pressed open.

THE LINING CLOSING. If a hem is allowed at the closing edge, the hem or closing line is usually indicated by a notch at the top and another at the bottom of the pattern. Fold a line from one of these notches to the other, keeping the hem an even width. Later this will be turned over for the closing. Make a stay for the hooks and eyes from an extra strip of thin lining two inches wide. Fold it lengthwise through the center and place it

on the inside of the lining with a fold at the line that marks the closing. Turn over both thicknesses and baste them very carefully. Then stitch with one row of stitching ⅛ of an inch from the edge and another ⅜ of an inch inside of that. (Ill. 71.)



Ill. 72. Hook and Eye on Ends of Belt Tape

Where no hem is allowed at the closing edge of the lining it is necessary to face it. Cut two pieces of the lining material the same outline as the front or back where the opening comes, and about two inches wide. Baste one on the outside of each front or back with their right sides together. Stitch the seams and turn the facing over toward the inside. Stitch it just as you would a hemmed edge.

Hooks and eyes are then sewed on. (Chapter 24, page 116.) Sew the hooks and eyes right through the lining allowing the stitches to go through to the right side so as to make the sewing strong and durable. Be careful in sewing on the hooks and eyes on the second side to have them exactly correspond in position to those of the opposite side.

INSIDE BELT. An inside belt is sometimes used in fitted linings. Get the regular silk or cotton belting for this purpose and make it three inches longer than your waist measure. Turn back an inch and a half at each end, sew on a hook on one edge and the eye on the other (Ill. 72), and hem the raw edges over their ends. (Ill. 72.) Mark the center of the belt and sew it to the center front seam if the lining opens at the back. If it opens in the front, sew it to the center back of the lining with the lower edge of the belt half an inch above the normal waistline. (Ill. 73.) Sew across the width of the belt with a long cross-stitch to the inside of the seam.

Ill. 73. Reinforcement, Bound Seams, Inside Belt

FINISHING THE NECK AND ARMHOLE EDGES OF THE LINING depends on the lining material and on the waist material. In silk or cotton linings turn the edges under; clip them whenever necessary to make them lie flat. In the silk lining finish them with ribbon seam-binding sewed on flat like a facing. In a cotton lining use lawn binding in the same way.

Narrow lace may be whipped to the edges. (Ill. 70.) This is always done in a French dress or any good dress.

If the lining is of net or Georgette, narrow lace may trim the neck and armholes. (Ill. 70) Apply the lace as explained in Illustration 311, page 134, or the edges may be finished with a narrow bias facing (Chapter 19, page 94) of the lining material and narrow lace whipped to the edge, or the neck and armhole edges may be picoted. (Chapter 25, page 119.)

THE TOP OF A CAMISOLE LINING used under transparent materials may be finished with a facing of the lining material. Or an allowance may be made for a hem if the pattern has none and the hem used to form a casing. The lower edge of the facing or hem may be machine hemstitched. One or two additional rows of hemstitching may be put below as a trimming. Lace may be whipped to the top if desired. (Ill. 69.) Work a buttonhole in the lining at each side of the center, run a ribbon through the casing (Ill. 69) and tie the ribbon in a bow.

A wide band of lace may be used to trim the top. (Chapter 27, page 134.)

Or the top of the camisole lining may be turned to the outside and covered with lace beading. Ribbon is run through the beading and tied in a bow.

The shoulder-straps of a camisole lining may be of ribbon or lace. (Ill. 69.)

The finish of the lower edge of the lining depends on the design of the pattern of the

waist. If it is a fitted lining extending below the waistline and not attached to another edge, it may be finished according to the instructions for finishing the neck and armhole edges of silk or cotton linings on the preceding page. Or the edge may be simply bound with seam-binding.

THE OUTSIDE WAIST should be put together according to the Deltor or Illustrated Instructions with the pattern.

If any alterations were made in the lining the same alterations should be made in the outside waist. Try the waist on to be sure that it fits properly.

FINISHING THE OUTSIDE WAIST. The finish depends on the material and the design of the pattern. The seams are finished differently for silk, wool and cotton. (Chapter 17.)

The underarm seams of a kimono waist made of a non-transparent material should be clipped to prevent their drawing at the curve. They are then finely overcast or bound with seam-binding. If the material is transparent, cut away the seam to one-quarter of an inch width and overcast it finely, or have the seam machine hemstitched. (Chapter 25.)

Piecing in a kimono sleeve where the material is transparent should be machine hemstitched. (Chapter 25.) In any other material it may be piped. (Chapter 26.) In silks or satins the piecing seam may be machine hemstitched or fagoted. (Chapter 25.)

THE COLLAR. Removable and attached collars for the open neck and the high collar are given in Chapter 23, page 110.

FINISHING A COLLARLESS NECK. In sheer materials the edge of a collarless neck may be picoted (Chapter 25, page 119) or bound with a bias binding (Chapter 26, page 131).

In silk, satin, heavier cotton materials and linen the neck edge may be bound.

In wool materials the neck edge may be bound with a lighter weight material like satin, or with braid.

In any material which is not sheer the neck edge may be picoted.

A soft finish is much used on silk and wool materials and on velvet. For this soft finish turn under the seam allowance on the neck edge and cover it with seam-binding sewed on flat like a facing. No sewing should show on the outside. In silk and wool materials if there are seams or closing edges or embroidery or trimming of any sort, the inner edge of the seam binding may be tacked to the seam, closing edge, etc. In any other case it should be left free and simply lie flat against the edge. Press the neck edge and since there is no strain on it the seam-binding will lie flat against the neck and stay in place. In velvet the inner edge of the seam-binding may be blind-stitched, for this can easily be done invisibly on this material. In heavier cotton and linen materials use seam-binding as a facing. The inner edge must be hemmed invisibly or stitched in place on wash materials.

THE SLEEVES are considered by some people as the most difficult part of a costume. Great caution is necessary to keep them exactly alike, from the time the sleeves are cut until they are finished and sewed in the armhole. If not correctly cut and basted, one sleeve may be larger than the other. If they are not stitched in the armhole exactly alike, one may twist while the other hangs without a wrinkle. The finish of the bottom of a dress sleeve is handled in Chapter 23, page 111.

In sewing in a set-in sleeve hold the sleeve toward you when basting it or sewing it by hand, for it is easier to control the ease or fulness in this position.

THE ARMHOLE. Do not bind the armhole. After the sleeve has been sewed in, overcast the armhole seam unless the material is transparent and is to be machine hemstitched. In sheer material which is not hemstitched the armhole seam should be cut to about one-quarter of an inch width before overcasting it.

THE FINISH OF THE WAISTLINE OF THE OUTSIDE WAIST is a matter of style. Follow the information given with the pattern. The waist may be made separately or joined to the skirt. In both cases instructions for finishing it are given with the pattern.

CHAPTER 8

WAISTS, BLOUSES AND SHIRT-WAISTS. PART II.

Blouse Materials and Trimmings—Seams—Collars—Cuffs—Collarless Neck—Blouse Closing—Plaitings or Frills—Bottom of Blouse—Shirt-Waist Materials—Seams—Front Closing—Blind Closing—Gibson Tuck—Back Yoke—Neckband—Slash in Sleeve—Cuff—Sewing in the Sleeve—Bottom of Shirt-Waist—Buttonholes—Detached Collar

THE SEPARATE BLOUSE is made on easier fitting lines than the dress waist with a fitted lining. The style, use and materials demand this easier fit. When a blouse is made of a material that is not transparent the general principles for making it are the same as for finishing the dress waist. (Chapter 7, Part I.) When a blouse is made of a transparent material everything is done to give it the sheerest effect possible.

MATERIALS AND TRIMMINGS. Transparent blouses are made of lace, trimmed with lace, or of net trimmed with lace or embroidery. They are also made of Georgette, chiffon, crêpe de Chine or silk voile and trimmed as elaborately as one likes with embroidery, beading or lace. All the newest designs for embroidery, beading and braiding can be had in the Butterick Transfers illustrated in NEEDLE-ART. The methods of applying lace are given in Chapter 27, pages 134-136. Blouses of cotton voile or batiste may be trimmed with embroidery, lace, hand drawn-work and hand hemstitching. The latter are easy to do on cotton voile or batiste because the threads draw easily. Handkerchief linen is lovely with hand drawn-work or hand hemstitching or lace, or a combination of the two, as they make material look more transparent.

Hand drawn-work and hand hemstitching can be done on crêpe de Chine, Georgette and silk voile, but the threads are more difficult to draw.

Embroidery, beading and drawn-work used on the body of a blouse should be done before the underarm seam is closed. It is easier to handle the work in this way.

On many of the more transparent blouses machine hemstitching is the only trimming. (Chapter 25, page 118.)

SEAMS. Underarm and sleeve seams are usually French seams. (Chapter 17, page 86.) For shoulder and armhole seams the sheerest effect is given by machine hemstitching. It can be used on any of the transparent materials unless handwork is used on the blouse. In that case if the sheer seam is desired it is better to use Valenciennes or Cluny seaming. Valenciennes seaming is the best to use on batiste. Cluny should be used on cotton voile, handkerchief linen, Georgette or crêpe de Chine. The seaming is put in with narrow rolled hems. (Chapter 27, page 133.)

A very fine cord piping is used to finish the shoulder and armhole seams of many fine French blouses. (Chapter 26, page 131.) The cord piping should be included in the seams and then trimmed off with the seams to one-quarter of an inch width. The edges are finely overcast. (Chapter 16, page 82.) This effect, of course, is not as sheer as the seaming or machine hemstitching.

A tailored effect can be given a sheer blouse by turning the shoulder seams toward the shoulder, and the armhole seam toward the neck, and stitching close to the seam on the outside of the blouse. The seam should then be trimmed off to one-quarter of an inch depth and finely overcast. (Chapter 16, page 82.)

At all times seams should be made as inconspicuous as possible.

COLLARS. Collars may be single or double according to the transparent effect desired. When a single collar is to be joined to a blouse of a material sufficiently transparent for

the joining to show through to the outside, or if part of the collar joining rolls to the outside and shows, the daintiest effect is given by machine hemstitching the seam or by using Valenciennes or Cluny lace seaming in the joining. If the collar joining does not roll to the outside, the joining can be made with a narrow flat fell seam. (Chapter 17, page 87.)

A single or double collar should never be joined to the neck of a transparent blouse with a facing, for it makes a thick seam which will show on the outside.

The outside of a double collar should be sewed to the neck edge of the blouse. The edge of the inside collar or collar lining should be turned in and felled over the sewing.

The single collar can be put on with machine hemstitching or seaming.

It is advisable to avoid a seam in the edge of either single or double collars in a transparent material, if possible. In the case of a single collar a hem is the best finish for the outside edge when it is plain.

THE COLLARLESS NECK. Instructions for finishing the collarless neck are given in Chapter 7, page 41.

THE CUFFS. When the design is suitable the making and finishing of the cuff may match the making and finishing of the collar. The joining of the cuff to the sleeve may match the finishing of the shoulder and armhole seams when the seam finish is suitable. The same general principles are applied to the cuff as to the collar, and are simply adapted to suit the design of the cuff.

The cuffs may be closed with buttons and buttonholes, or with buttons and loops. (Chapter 24, page 114.) Or the buttons may be simply ornamental and the closing made underneath with hooks and eyes or tiny snap fasteners. (Chapter 24, page 116.)

THE CLOSING OF THE BLOUSE depends on the degree of softness and dressiness that you want to give to the blouse. The closing of the waistline is always made secure with a hook and eye, or button and loop. (Chapter 24, page 114.) Above, snap fasteners are sometimes used (Chapter 24, page 116), or sometimes a waist is fastened with buttons and buttonholes, or sometimes buttons and loops. But quite often when the blouse laps a great deal at the waistline, and is soft and full, the only closing above it is made by a fancy pin at the open neck.

For the back-closing blouse snap fasteners are not very secure. It is better to use small buttons and buttonholes.

PLAITINGS OR FRILLS are usually made of a single thickness of the material and may be finished with a picoted edge, a narrow hem or Valenciennes lace, net or point d'esprit footing. If a hem is used it should be machine hemstitched, or hand hemstitched (Chapter 25), or hand hemmed (Chapter 18) or machine stitched.

Plaitings are very pretty in Georgette, crêpe de Chine, cotton voile, handkerchief linen and batiste. Organdy plaitings are very dainty on cotton voile, and net plaitings are often used on handkerchief linen and crêpe de Chine.

WHEN A BLOUSE EXTENDS BELOW THE WAISTLINE and is to be worn inside the skirt, it is usually finished at the waistline with a casing through which an elastic or drawstring is run to regulate the size. (Chapter 23, page 111.) The lower edge is finished with a narrow hem.

If the blouse is worn outside the skirt the finish of the lower part depends on the style and material of the blouse.

A BLOUSE THAT COMES JUST TO THE WAISTLINE is usually finished with a belt casing. (Chapter 23, page 111.)

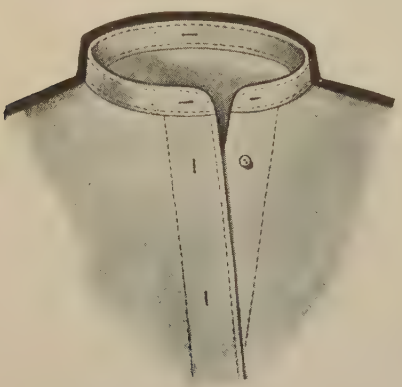
SHIRT-WAISTS

SHIRT-WAISTS are usually given a more mannish effect in their making and finishing than a blouse-waist.

MATERIALS. Tub silks and satins, radium silks, cotton, silk or wool shirtings, the heavier qualities of crêpe de Chine, pongee, dimity, madras and linen are the best materials to use for shirt-waists.

THE SEAMS may be finished as French seams or as flat stitched seams, or lapped seams. (Chapter 17, pages 86 and 87.)

THE FRONT CLOSING. Shirt-waists are finished with a box plait or coat closing. The making of the box-plait closing on the right front is shown in Illustration 74 and the

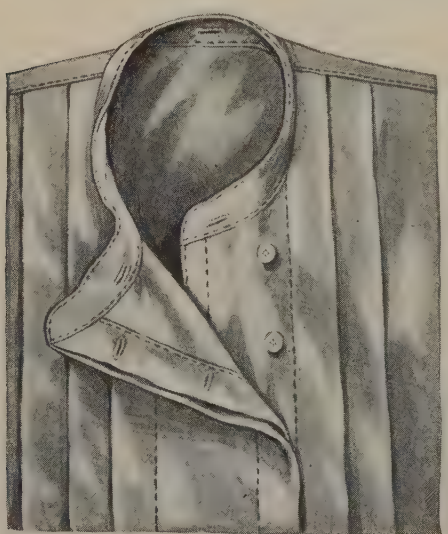


Ill. 75. The Finished Box Plait

finished box plait in Illustration 75. A hem is turned and the raw edge included in the fold of the hem. (Ill. 74.)

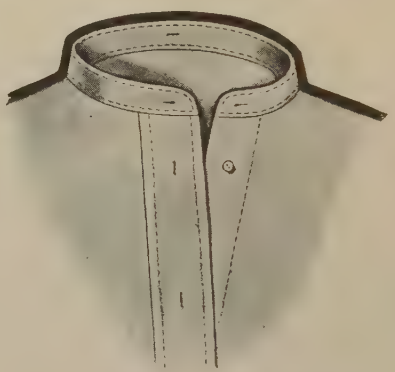
THE COAT CLOSING is made by turning both hems on the wrong side, basting and stitching them. (Ill. 76.)

A BLIND CLOSING. If the waist is



Ill. 77. The Blind Closing

Ill. 74. The Box-Plait Closing



Ill. 76. Finished Effect of Coat Closing

to have a blind closing, a fly must be applied to the closing edge. The fly should be made double, folded lengthwise through the center, and a seam turned in at each edge. The fold edges are basted together and then sewed in position. (Ill. 77.)

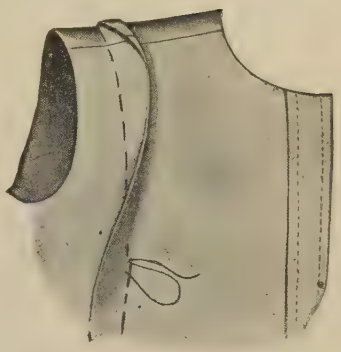
THE GIBSON TUCK in a waist necessitates joining the shoulder seam first before basting in the tuck. This leaves the tuck free across the shoulder seam (Ill. 78), and in basting in the sleeves the tucks can simply be turned toward the neck out of the way as illustrated.

A BACK YOKE. A back yoke may be applied to the waist as shown in Illustration 79.

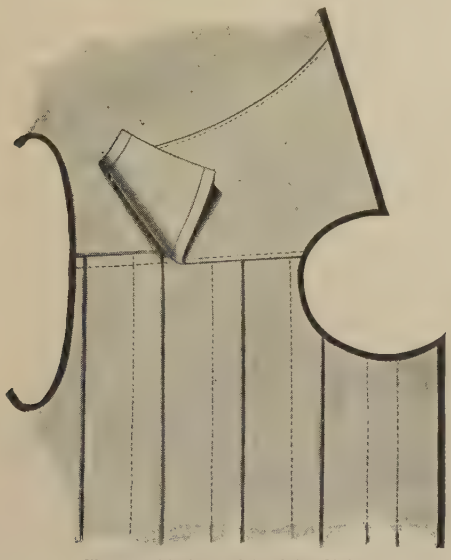
THE NECKBAND. Shirt-waists are sometimes made with a band finishing

the neck of the waist and worn with separate linen collars.

The neck requires care. It should not be trimmed out too much and the neckband should fit the neck closely, though not too tightly, or it will be difficult to adjust the collar.



Ill. 78. Basting in a Gibson Tuck



Ill. 79. Method of Applying Yoke

An interlining should be used in the neckband. In most cases it should be of a material about the same weight as the waist material. The material of the waist can often be used for an interlining. In wash materials and flannel a soft cambric makes a good interlining.

Cut two sections by the collar-band pattern and also one interlining. Baste the interlining to the wrong side of one of the collar sections. Place the two collar sections together with the right sides face to face. Baste an even three-eighth-inch seam at the top and ends, turn the band right side out and crease and baste the edges flat. Baste the inside section of the band to the neck of the waist with the seam on the right side. Turn the seam up, turn in the remaining edge of the band, fully covering the seam and stitch the outside, continuing this stitching all around the band.

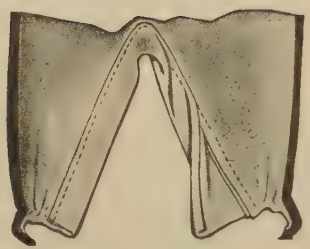
FINISHING THE SLASH IN THE SLEEVE. For the slash in the sleeve sew the underlap piece to the back edge of the slash with the seam toward the right side. Crease the seam on the lap, turn the lap; baste down, entirely covering the joining, and stitch. Join the overlap piece to the front edge of the slash in the same manner. (Ill. 80.) Adjust the overlap so that it will conceal the underlap and baste it in place. Stitch all around the overlap, following the shape of the point. At the top of the opening the stitching should cross the lap and catch through the underlap, securely holding the opening in correct position, as shown in Illustrations 80 and 82.

Ill. 80. Method of Applying Laps to Sleeves

A CONTINUOUS LAP is often used to finish the slash at the cuff opening. This lap is made by sewing a straight strip of the material continuously along both edges of the slashed opening, the strip of material being the same width all its length. (Ill. 81.) The other side is turned over and hemmed by hand or machine-stitched, to cover the first seam. This lap is shown in Illustration 81. When the lower edge of the sleeve is gathered this lap is turned under at the front or overlapping edge of the opening and extends on the other side to form an underlap. (Ill. 84.)

MAKING AND FINISHING THE CUFF. There are two sections for each cuff.

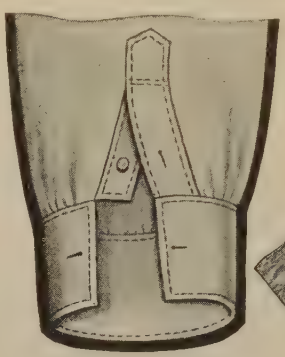
An interlining may be used in a cuff or not, depending on the



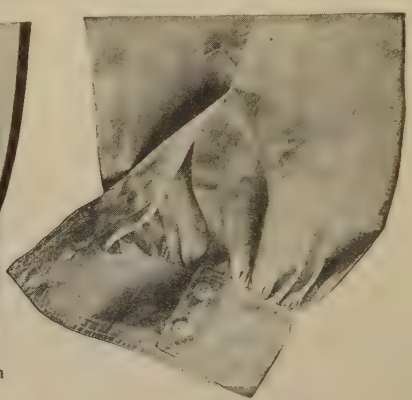
Ill. 81. Method of Applying Continuous Lap

degree of mannish effect desired in the waist. The interlining gives a cuff a more mannish look. It should be of a material about the same weight as the waist material, and is used to give a little more body to the cuff, but not to stiffen it. In many cases the material of the waist could be used for an interlining. In wash materials a soft cambric makes a good interlining.

If an interlining is used baste it to the wrong side of one of the cuff sections. Then baste the second cuff section to the first with the right sides facing each other, stitching along the two ends and lower edge. Trim off the seam at the corners and turn the cuff right side out, making sure that the corners are as neat as possible. Baste along the seamed edges so that the cuff will be easy to handle in sewing it to the sleeve.

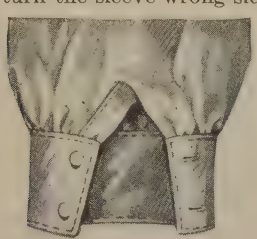


Ill. 82. Finish for Link-Button Closing



Ill. 83. Finish for Lap Closing

Baste the upper edge of the outside and interlining to the sleeve and overlap, but not to the underlap in a link cuff (Ill. 82), and to the sleeve, overlap and underlap in a lapped cuff. (Ill. 83.) Then stitch, pushing the sleeve fulness well toward the end of the cuff. Turn the seam down and baste. Make a narrow turning on the inside of the cuff and baste in position, covering the seam. Stitch around all the edges of the cuff from the outside. For convenience in handling it is better to turn the sleeve wrong side out before making this stitching.



Ill. 84. Continuous Lap and Cuff

In sewing in the sleeves hold the sleeve toward you so that the ease or fulness can be handled easily in basting.

THE BOTTOM OF THE SHIRT-WAIST. The bottom of the waist is finished with a narrow hem.

THE BUTTONHOLES. The buttonholes in the box plait or coat closing are worked up and down through the center with a bar tack at each end. (Page 112, Ill. 228.) In the neckband they are worked lengthwise. The buttonhole at the center back is worked one-quarter of an inch above the stitching and has a bar tack at each end. Those at the ends of the band are worked a corresponding distance above the stitching, but with a round front end above the center of the box plaits. (Page 113, Ill. 229.) The buttonholes in the cuff are cut one-half inch in from the edge and about in the middle of the cuff. They are worked with one round end and one bar tack.

THE DETACHED COLLAR. An interlining in a collar gives a more mannish effect. It may be used or not according to the degree of mannishness of the waist.

If a detached collar is desired, cut two sections and an interlining by the collar pattern. Stitch together on the outside edges. Turn, and baste the bottom of the collar and its band with the seam toward the wrong side, and then stitch. Hem the outer edge over to the line of stitching. Stitch around the outside of the collar and work buttonholes corresponding to those on the neckband of the shirt-waist.

CHAPTER 9

SKIRTS FOR LADIES AND MISSES

Skirt Patterns—Pattern Alterations—Cutting—Foundation or Drop Skirt—Inside Belt—Putting the Skirt Together—Alterations—Hanging a Gored Skirt—Hanging a Circular Skirt—Altering the Length of a Gored Skirt—Placket—Finish of Seams—Seam Allowance at Top of Skirt—Finish of Skirt

THE SKIRT PATTERN should be bought by the hip measure. (Chapter 2, page 11, instructions on getting the right-size patterns.)

PATTERN ALTERATIONS. Before cutting your material compare the waist measure given on the pattern envelope with your own waist measure, and if it is too large or too small it can be altered according to instructions given in Chapter 2, page 11.

Compare the front length of the pattern below the regulation waistline with the length you want to make your finished skirt. You will find the front length of the pattern given on the pattern envelope. The regulation waistline is marked on the pattern. If the pattern is too long or too short for you, alter the length as explained in Chapter 3, pages 22 and 23. When you decide on the length of your skirt, you must also decide whether you will finish it with a hem or facing. Advice on the use of hems and facings is given in Chapters 18 and 19. If you are a woman of average height, you will have to make an allowance for the hem in cutting. Ladies' patterns do not allow for hems except in special instances. If you are shorter than the average, the skirt pattern may be sufficiently long to allow for the hem. Misses' patterns give a three-inch-hem allowance. In the case of a tall girl, or of a small woman who is using a misses' pattern, it may be necessary to make an additional hem allowance if a hem is used.

If your figure is irregular in any way, if you have prominent hips or a prominent abdomen, etc., the skirt pattern should be altered as explained in Chapter 5, pages 28-30.

CUTTING. Before cutting your material read Chapter 6 on Materials, Sponging, Steaming, Cutting, etc.

Lay the pattern on the material according to the Deltor layouts included in the pattern. If the pattern does not contain a Deltor, follow the cutting instructions given with the pattern. If you are not familiar with perforations and their uses, read Chapter 2, pages 15 to 18.

Cut out the skirt following the advice given in Chapter 6. Mark all the perforations with tailors' tacks. (Chapter 16, page 85.)

The notches can either be clipped or marked with two or three stitches in basting-cotton. If you clip them, cut them so that you can see them distinctly, but do not make them any deeper than necessary.

For your wash skirt the inside belt should be shrunken before it is used.

FOUNDATION OR DROP SKIRT. China silk is the best and most satisfactory material for the foundation or drop skirt. However, for wearing qualities many women prefer some of the lining materials which are mixtures of silk and cotton, or the better grades of percaline.

For the transparent materials such as lace, net, chiffon, Georgette or silk voile, Brussels net is the best material for the foundation or the drop skirt.

If the pattern has a foundation skirt, it should be made before the skirt itself. The Deltor or Illustrated Instructions will show you, with pictures how to make the drop skirt. Then make the outside skirt, tunic or drapery, following the Deltor or Illustrated Instructions.

THE BELT. Make the belt following the pictures given in the Deltor or Illustrated Instructions.

Fasten your belt with good-sized hooks and eyes. Number eight is the best size to use for this purpose. For a belt of average width sew three hooks on the right end of the belt, placing them about one quarter of an inch in from the edge. Sew them through the rings and over the bill.

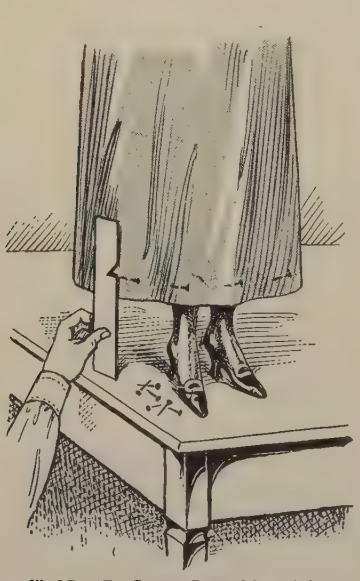
Sew three eyes on the left end of the belt, letting them extend far enough over the edge of the belt so as to fasten easily when the belt is hooked. Sew them through the rings and at the end of the belt. Except for a very narrow belt always use three hooks and eyes; with only two hooks and eyes a belt of ordinary width will bulge at the center.

PLAITS, SHIRRINGS, DRAPERIES, ETC. Lay in all the plaits, shirrings, draperies, etc., in the outside skirt, following the Deltor or Illustrated Instructions included in every Butterick pattern. Baste the seams. (Chapter 2, page 17.)

ALTERATIONS. Try the skirt on. If the above instructions have been followed at every point and each step of the work has been done carefully, the skirt should fit perfectly with possibly some minor adjustment of the length.

If through some small miscalculation the waist is too large, it can be taken in at the seam or darts if it is plain at the top. If the skirt is gathered, the gathers can be drawn a little closer. If it is plaited, the plaits can be made a trifle deeper.

If the waist is too small, the seams or darts can be let out if the skirt is plain at the top and allows for this alteration. If no allowance is made for this alteration, the skirt could be raised a trifle higher on the belt all the way around. If the skirt is gathered at the top, the fulness can be let out the necessary amount. If it is plaited, each plait can be let out a trifle.



Ill. 85. To Get an Even Line at the Bottom of a Skirt

In altering seams or darts the alteration should run gradually to the hip, unless the skirt is large or small at that point, in which case the alteration should run all the way to the bottom of the skirt. Be careful not to fit the skirt too tightly over the hips or the skirt will draw up and wrinkle when one sits down and will get out of shape. If the skirt sets properly, the center line at the front should be perpendicular.

HANGING A GORED SKIRT. To make sure a gored skirt is an even length all the way around, cut a strip of cardboard two inches wide and ten or twelve inches long. Make a notch at one long edge at the distance at which you want the skirt to clear the floor. Put your skirt on and stand on a table. (Ill. 85.) Have some one mark the correct length with the marker and pins. (Ill. 85.) Take the skirt off, turn it up at the pin-line and baste it.

Try the skirt on again, to be sure that the lower edge is perfectly even before hemming or facing it.

There are two ways of hanging a skirt if you have no one to help you. Take a straight, flat stick or a yard-stick long enough to reach from the floor to a line on the skirt which you can reach easily without bending. Just below the fullest part of the hips is the best point. Stand the stick upright on the floor, with one end touching your figure, and place a pin where the top of the stick touches the skirt. Move the stick around the figure a few inches at a time, marking it at each point. Take off the skirt and measure from the pins down to the correct length. Mark the correct length with pins. Turn it up, baste it and try it on.

Instead of using a stick you could make use of a dressing-table or any piece of furniture with a flat edge of a height that comes the right point just below the hip. Stand against the edge of the table and mark the skirt where the table touches it, turning slowly till you have marked all around the skirt. Then measure down the correct length as described above.

HANGING A CIRCULAR SKIRT. A circular skirt being cut on the bias will always stretch more or less. You should make it stretch as much as possible before hanging it, so that after the bottom is finished it will stretch as little as possible.

A skirt stretches because its own weight and the weight of the hem or facing draw it down. If you hang it up for two or three days properly weighted at the bottom, it will stretch as much as it can stretch and you can then hang it safely. Every woman who sews accumulates a lot of useless material which can be used to weight the lower part of the skirt. Fold the material in strips three or four inches wide and use sufficient strips to make four or five thicknesses. Pin the strips to the lower part of the skirt. (Ill. 86.) Pin the two halves of the skirt together at the top, and pin to the skirt loops of materials by which you can hang it up. (Ill. 86.) Slip the loops on hooks just far enough apart to hold out the belt evenly (Ill. 86) and let the skirt hang two or three days until the weight of the strips has stretched it thoroughly. Then you can turn up the lower edge of the skirt, following the directions given for hanging a gored skirt.

Ill. 86. Hanging a Circular Skirt to Prevent Sagging

ALTERING THE LENGTH OF A STRAIGHT SKIRT. If the length is to be altered the same amount all the way around and the skirt is plain, the alteration can be made at the lower edge. If it hangs unevenly and must be altered more at some places than others, or the pattern has many markings for tucks, trimmings, etc., alteration must be made at the top so as not to lose the straight grain of the lower part of the skirt, and, if tucked, marked, for trimming, etc., so as not to alter the lines of the tucks or marks.

If a skirt has tucks, find out the amount to be taken up by the finished tucks and add that amount to the actual length of the skirt. Then stand on a footstool or pile of books tall enough to allow the entire skirt length, including the allowance for tucks, to hang straight. The skirt can then be hung, following the directions just given on the preceding page.

STITCH THE SEAMS.

PLACKET. Make a placket following the directions in the Deltor or Illustrated Instructions and in Chapter 21, pages 100—102.

THE FINISH OF THE SEAMS depends on the weight and texture of the material. The skirts of thin cotton materials and Georgettes may be finished with French seams (Chapter 17, page 86), or machine-hemstitched seams (Chapter 25, page 118), or the seams may be rolled and overcast (Chapter 17, page 87), or be cut close and overcast together. (Chapter 16, page 82.)

The seams in net, chiffon, etc., should be made as invisible as possible. They may be machine-hemstitched, rolled and overcast, or cut close and overcast together.

In wool, silk or satin materials seams can be pressed open (Chapter 32, page 154), or turned to one side and bound with ribbon seam-binding.

The seams can be pressed open and the edges turned under, stitched close to the turning, but not through the skirt. This is a quick finish and very neat. Or the edges may be finely overcast.

Wool materials and silks which do not fray, such as broadcloth, taffeta, crêpe de Chine, may be pinked. (Chapter 17, page 87.) Any of the French seams may be used for silk or

satin. (Chapter 17, page 86.) The thinner silks may have machine-hemstitched seams. (Chapter 25, page 118.)

For velvet it is best to bind the seams. (Chapter 17, page 88.)

For heavy cotton materials and gingham the seams may be pressed open or turned to one side and bound with lawn seam-binding. Gingham may also be finished with any of the French seams.

THE SEAM ALLOWANCE AT THE TOP OF THE SKIRT should be turned down on the inside of the belt and its edge covered with seam-binding. Press the seams. (Chapter 32, page 154.)

FINISH THE BOTTOM OF THE TUNIC OR DRAPERY according to the instructions given in the Deltor.

FINISH THE BOTTOM OF THE SKIRT WITH A HEM OR FACING. (Chapters 18 and 19.)

SEW ON THE HANGERS.

CHAPTER 10

DRESSES FOR LADIES, MISSES, GIRLS AND CHILDREN

Dress Pattern—Material—Making a Dress—Joining a Waist and Skirt to Make a One-Piece Dress—An Unlined Dress—Sailor and Naval Suits—First Short Dresses—Dresses Made With Closing Under a Plait—Dresses Made With Yokes

THE DRESS PATTERN. Always buy the dress pattern for ladies according to the measures given on the pattern envelope. Directions for taking bust, waist and hip measures are given in Chapter 2, pages 10 and 11. Sometimes only the bust measure is given on the pattern, which means that that is the only measure necessary to consider in buying the pattern, and that the style is such that there is sufficient ease or fulness to permit of any reasonable alteration at the waist and hip. If, however, the bust, waist and hip measures are given on the envelope, all three must be considered in buying the pattern. Be careful not to buy one that is too small at any of those places.

For an extreme figure it is best to buy waist and skirt patterns separately instead of buying a complete dress pattern. Buy the waist by the bust measure and the skirt by the hip measure. (See Chapter 2.) In this way it is possible to get a pattern to meet the measures of the figure.

Dress patterns for misses should be bought by the age unless the girl is large or small for her age, in which case the pattern should be bought by the bust measure.

MATERIALS. For directions on the use of material, sponging and cutting read Chapter 6.

MAKING A DRESS. For either a one-piece dress or for a dress with a waist and skirt joined together, the same general rules apply to the making and finishing that are given in Chapters 7 and 8 on Waists, and Chapter 9 on Skirts.

The instructions in these chapters cover the making and finishing of every part of the dress except where a waist, blouse or shirt-waist is joined to the skirt at the waistline.

JOINING A WAIST AND SKIRT TO MAKE A ONE-PIECE DRESS. When a waist and skirt are to be put together, they are made separately and completely finished before they are joined. The inside belt of the waist, if there is one, however, should only be basted to the waist, and the inside belt of the skirt should be basted to the skirt but not sewed fast. When the waist and skirt are finished, put them on with the skirt over the waist and pin them together. Take them off and baste them together at the waistline. Try them on again to be sure that the waistline is in just the right place. If there was a belt-stay in the waist, take it out and fell the skirt belt to the waist or blouse.

AN UNLINED DRESS should be worn over a slip.

DRESSES FOR GIRLS AND CHILDREN

THE PATTERN. Instructions for buying a pattern for girls and children are given in Chapter 2, page 12. The same general rules for making and finishing that are given in the chapters on waists and skirts for ladies (Chapters 7, 8 and 9) apply to making children's garments, though of course girls' and children's dresses represent a very simple type, and the work is kept as simple as possible.

SAILOR AND NAVAL SUITS. The making of these dresses is handled in Chapter 11, page 53.

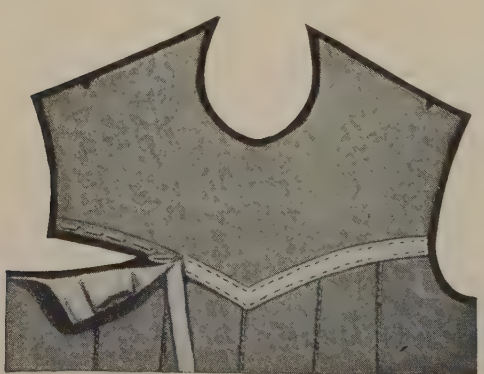
FIRST SHORT DRESSES. The general rules for making infants' clothes (see Chapter 15, pages 73 and 80) apply to the first short dresses. They are very simple in construction.

DRESSES MADE WITH A CLOSING UNDER A PLAIT. This closing is often used in a plaited dress. The closing, cut under a plait and finished with laps for buttons and buttonholes, is shown in Illustration 87. The slash for the opening is made under the plait a seam's width from the sewing. The laps are made double, and when attached should be a little narrower than the plait which covers them. By referring to the illustration, the method of joining the laps to the edges of the opening will be readily understood.

Ill. 87. The Closing Under a Plait

DRESSES MADE WITH YOKES. A yoke can be joined to a dress as shown in Illustration 88.

Cut the yoke and turn the edge under a seam's width, clipping the edge where necessary to make it lie flat. Baste the yoke over the top of the front of the dress. To the wrong side, baste a bias strip of material with its edges turned under. Place two rows of stitching across the yoke, stitching from the outside. They will catch through the bias facing that is basted underneath, and which covers the seam, making a neat finish on the inside. This finish is desirable for a dress made of any material which is not transparent, as it makes it unnecessary to line the yoke. If a lining is used, however, it is cut like the yoke pattern, and the top of the dress portion is enclosed between the turned-under edges of the yoke and its lining.



Ill. 88. Attaching Yoke to Front

SMOCKING is a trimming much used on the better class of children's clothes here and abroad. It is used for dresses, rompers, coats and little boys' suits. It is very pretty in colors on dresses of fine white batiste, nainsook, plain lawn, handkerchief linen, cotton voile, very fine cotton crêpe and silk mull. It is also used on the heavier cotton materials in white or plain colors, on chambray, serge, broadcloth, crêpe de Chine, etc. It is very easy to do with the Butterick transfers, which not only give the design of the smocking but instructions for working it.

CHAPTER 11

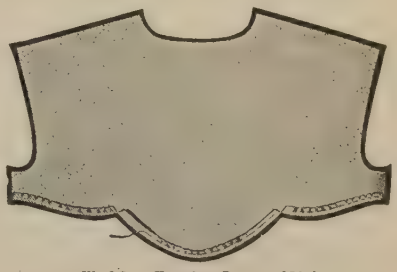
SAILOR OR NAVAL SUITS

Materials—Blouse—Collar—Emblems and Chevrons—Neckerchief or Tie—Skirt

ALMOST invariably the small boy and girl, if given any voice in the choosing of their clothes, will select the suit that looks most like a uniform.

Women and young girls like middy costumes because they are attractive, useful and extremely comfortable for work or sports. This type of dress makes excellent school and play dresses.

Dark navy-blue flannel and bleached cotton drill are the materials used for these blouses or overshirts, as they are called. According to the regulations governing the uniforms of officers and enlisted men of the navy, the dark-blue flannel blouses are trimmed with white linen tape, while the cotton drill blouses are made with sailor collar and cuffs of dark-blue flannel, which are also trimmed with the tape.



Ill. 89. Turning Edge of Yoke

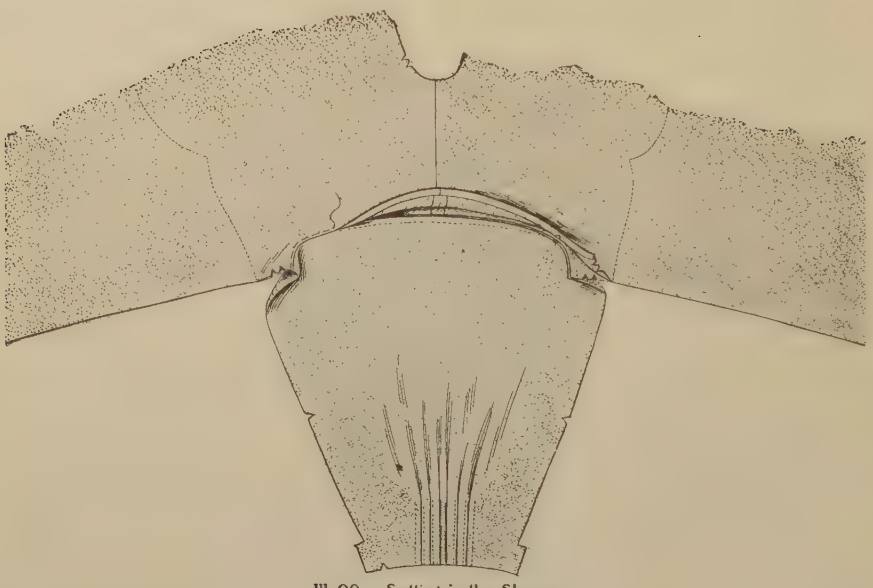
In adapting this style for misses' and girls' wear, it is not necessary to be governed absolutely by the ironclad rules regarding color and material which are observed in the navy. Besides the regulation navy-blue and white, brown, gray and red and the unbleached "khaki" shades are considered quite correct for sailor dresses. Serge and cheviot are appropriate woolen materials, while linen, duck, piqué, chambray, galatea, etc., are a few of the suitable wash fabrics.

TO MAKE THE BLOUSE, baste the seams with notches matching, and try the blouse on, either by slipping over the head or lapping the fronts, as directed in the pattern instructions. If a yoke-facing is used, the underarm seams are left open to facilitate the work. The shoulder seams of the blouse are joined with the seams toward the outside; those of the yoke-facing toward the wrong side. Stitch and press the seams open.

The lower edge of the yoke is turned under a seam's width. If the yoke has a curved lower outline, the turned-under portion at the fullest part of the curves must be slightly eased, while at the sharp points it must be slashed as shown in Ill. 89. Lay the blouse flat on the table, spread out its entire length. Place the yoke on the blouse so that the shoulder seams come exactly together and the yoke lies smoothly on the blouse. Pin the yoke to hold it in place, then baste and stitch it to the blouse.

Plaits are made in the regulation sleeve by creasing from the perforations at the bottom to the corresponding perforations at cuff depth. These creases are brought over to the position marked by perforations and the plaits are stitched along the fold edge before the seam is closed.

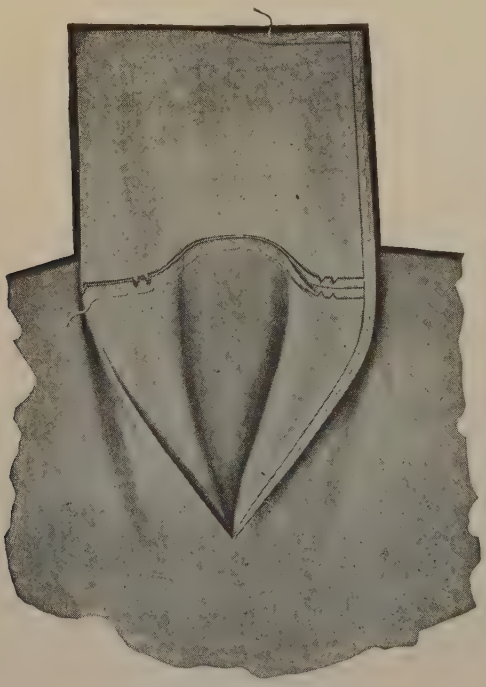
Illustration 90 shows how the blouse may be laid out on the table for convenience in joining the sleeve. Baste the sleeve to the yoke with the usual three-eighths-of-an-inch seam and then stitch it. Turn under the armhole of the blouse three-eighths of an inch, baste it over the seam, and fell it down. Make a second stitching on the body of the blouse one-quarter of an inch from the seam. The underarm and sleeve seams have been left open until now, making the work easier to handle and also making it possible



Ill. 90. Setting in the Sleeve

to sew the rating badge on the sleeve properly. Close the underarm seams and the sleeve seams as notched, using flat felled seams. (Chapter 17, page 87.)

A hem is turned at the bottom of the blouse and if the pattern instructions direct, an elastic is inserted to hold the blouse in place.



Ill. 91. Basting on Collar

THE COLLAR is joined to the neck with the seam toward the inside. (Ill. 91.) The collar is marked with notches showing where it joins the blouse, and in basting it on, the edge should be stretched between the notches to fit the corresponding edge of the blouse, thus causing the collar to roll closely about the neck. The outer edges are turned under three-eighths of an inch and basted down. At the end of the slash in front, the turned-under portion tapers away to a point.

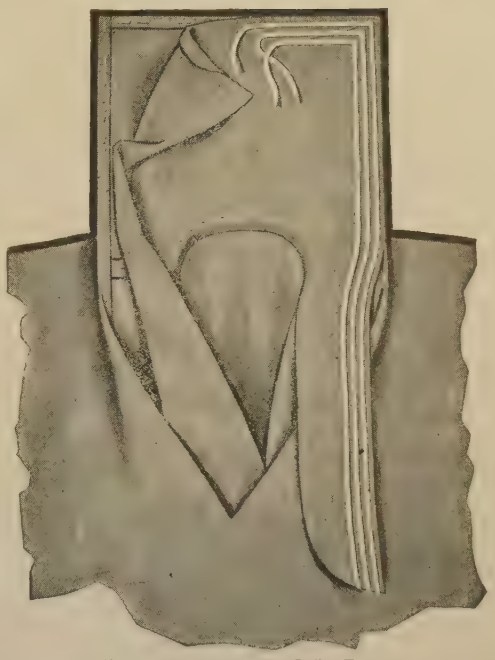
The outer facing is placed on the collar so carefully that the roll of the facing and collar will come exactly together and the ends are slipped under the fronts. (Ill. 92.) Baste along the roll. The neck edge of the facing is stretched sufficiently to make it lie smoothly when the collar is rolled back. After pinning the collar facing around the neck and down the front, roll the collar and facing over and roll the fronts back. Put your hand under the collar and smooth it outward, so that it does

not wrinkle on the collar facing.

Turn the edge of the collar facing under, even with the collar. Baste the collar and the facing together across the bottom and sides up to the seam joining the collar and blouse. From that point down, take out the pins that hold the collar facing to the blouse.

The collar facing is trimmed with three rows of linen tape, set its own width apart and stitched on both edges. If you sew the tape on the collar facing after the latter is on the blouse, the stitching will show on the front of your yoke. Across the back of the collar it makes no difference, for the facing is on top, and the stitching underneath. Baste the linen tape carefully to the collar facing and stitch it on both edges.

After it has been stitched, the collar facing can be basted in place under the front. A row of stitching as close to the edge as possible should run around the entire outer edge. The inner edge of the collar facing must be turned under three-eighths of an inch. Wherever it is necessary, it must be clipped, or eased, like the edge of the yoke. After the edge is turned under, it is basted to the blouse. Across the back of the neck it is felled to the blouse, covering the seam, but down the fronts it is stitched with two rows of machine stitching, which makes a pretty decoration on the front of the blouse.



Ill. 92. Adjusting the Collar Facing

THE SHIELD is cut in one piece and may be simply hemmed, or, if preferred, lined throughout with lawn or cambric. It is trimmed with an emblem or star.

After both blouse and shield are finished, it is practical to make a few buttonholes along the neckline of the body part, under the collar, sewing buttons in corresponding positions on the shield to prevent it from shifting around out of place. A crow's-foot may be made at the lower end of the neck opening in front (Chapter 25, page 128) and makes a neat, strong finish.

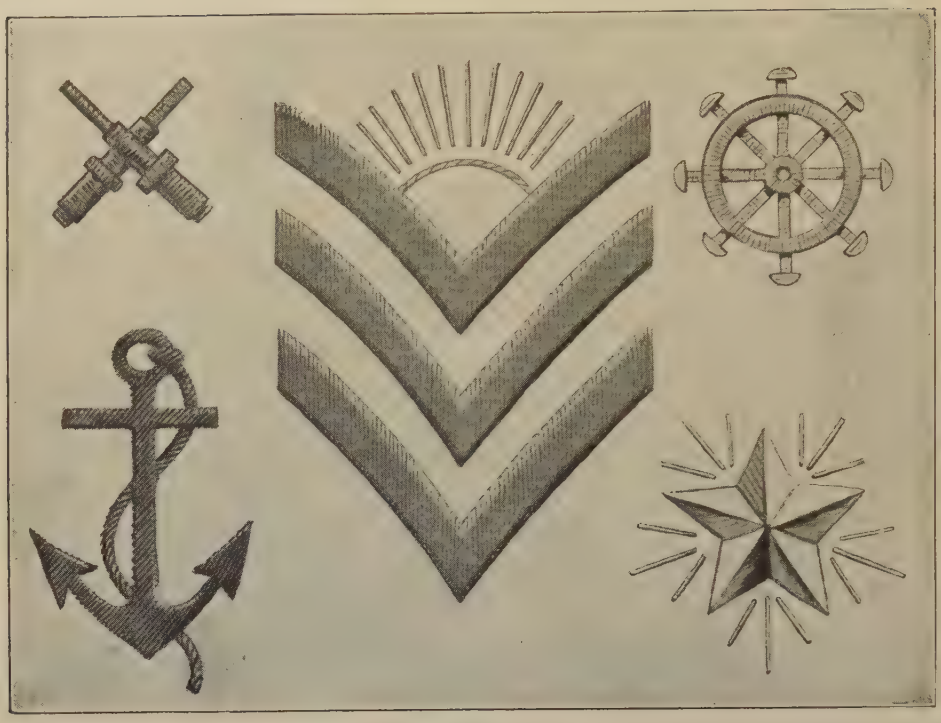
EMBLEMS AND CHEVRONS in the various groups, or sets of anchors, bars, eagles and stars, finished and ready to sew on can be bought, but they are never as satisfactory as the designs that can be stamped on the dress itself. Sometimes the figures are worked in the center of a piece of broadcloth or linen, which is cut square or oblong, or in shield shape, and attached to the sleeve with a row of catch-stitching.

The chevrons or stripes are not padded but should be made of strips of scarlet three-eighths of an inch wide, separated one-fourth inch and sewed on flat with an overlock stitch of scarlet silk on the edges.

In working the specialty marks and eagles, an easier plan than the one of cutting the figures out of pasteboard and working over them, is to baste a piece of canvas or crinoline on the wrong side of the material, and work right through it, cutting the edges of the canvas away after the figure has been completed.

Light-weight twisted embroidery silk, mercerized cotton, or a linen thread may be used to advantage, for in this work smoothness is the most desirable feature, and the threads should all be placed in such a way as to lie next to one another, but not overlap.

On suits of galatea, chambray, linen or any of the other cotton materials used for children's clothes, the work may be done with cotton, either plain or mercerized. This thread is more suitable than silk for suits which need frequent washing. The sleeve emblem



Ill. 93. Emblems and Chevrons

may be repeated on the front of the blouse or shield, or a simpler design—a star or anchor, for instance—may be used if preferred.

The navy regulations state what material shall be used for the rating badge. Its decoration usually consists of a spread eagle above a specialty mark, and a class chevron.

For blue clothing, the eagle and specialty marks can be embroidered in white, and for white clothing they can be worked in blue silk. The position of the rating badge worn by petty officers is governed by naval uniform regulations.

Ill. 94. Boatswain's Mate First-Class

The chevrons show the class of the officer, while the specialty marks indicate his position in the service.

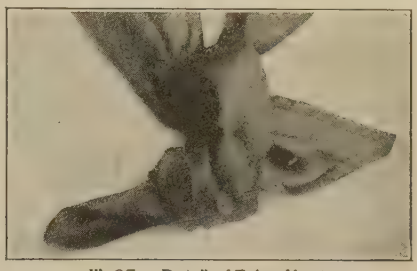
In using these emblems on a blouse, one might select the specialty marks worn by the father or brother who is enlisted, or even an insignia indicating the trade or professional calling followed by a member of the family, such as engineer, electrician, etc.

The emblem may be placed on the shield also, and a five-pointed star should be embroidered on both corners of the collar. Excellent Butterick transfer patterns can be purchased for the emblems, stars, etc., used on sailor suits.

Ill. 95. Rating Badge for Chief Master-at Arms

Ill. 96. The Neckerchief Tied

THE NECKERCHIEF OR TIE worn with the blouse is a square of black silk tied in a square knot, leaving ends from four to six inches long. It is folded diagonally and then rolled up, with the two overlapping corners folded into the material and held together by an elastic, as shown in Illustration 96, while the other corners are tied at the lower end of the collar in a square knot with a corner extending from each side. (Ill. 97.)



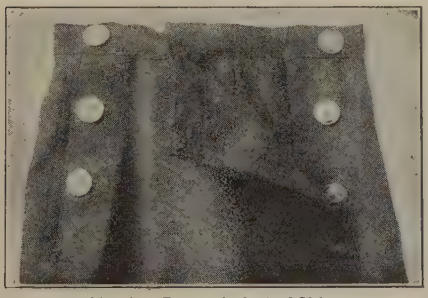
Ill. 97. Detail of Tying Knot

THE SKIRT. If front openings in the skirt are desired, both edges of the front gore are underfaced to the depth of a placket opening, with a straight strip of material about one and one-half inches wide. The front edge of each side gore should have an underlap to the same depth, about one inch and a half wide when finished.

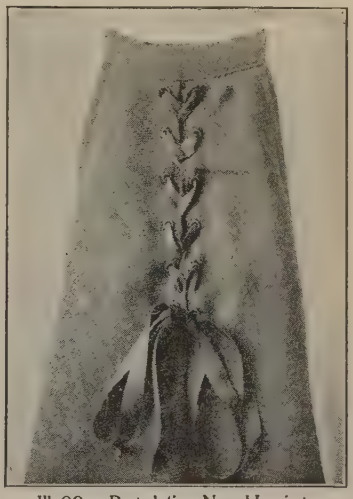
Join the gores together with stitched felled seams, continuing the stitching along the opening. If the skirt is to be plaited, the plaits will give sufficient material for the underlap. (Chapter 21, page 102.)

For a back lacing, the back plait is stitched separately from the skirt and the fold edges worked with six or eight eyelets (Chapter 24, page 115) and laced with black silk lacing or silk tape. (Ill. 99.)

The upper edge of the front gore is finished with a straight belt two inches wide. A continuous belt of the same width is attached to the side and back gores of the skirt. The belts are cut single and lined, with an interlining added if it is necessary. Three buttonholes are made at each side of the front gore, two on the skirt part and one on the belt. (Ill. 98.)



Ill. 98. Front Placket of Skirt



Ill. 99. Regulation Naval Lacing

The sailor blouse may be used with a boy's suit. Instructions for making trousers will be found in Chapter 36.

CHAPTER 12

COATS AND CAPES FOR LADIES AND MISSES, GIRLS AND CHILDREN

Patterns—Materials—Cutting—Interlining—Putting the Coat Together—The Strictly Tailored Collar—Tape—Weights—Additional Interlining for Warmth—Collar and Front Facings—Coat Collar Which Is Not Tailored—Pressing—Cuffs—Sleeves—Lining—The Half-Lined Coat—Unlined Coat—Interlining for Fur Cloth and Tender Furs—Coats for Girls and Children—Capes

FOR the amateur, tailoring has lost all its terrors. For one thing, modern tailoring is much softer in effect than in former years. The use of canvas has been reduced to a minimum, and haircloth has disappeared. Furthermore the present figure with its straight lines is much easier to fit than the old-time hour-glass figure with the pronounced curves at bust, waist and hip.

And more important still, women are now given help with their tailoring that was never available before. The Deltor shows them exactly how to cut, and cutting is more vital to good tailoring than to almost any other type of costume. The Deltor and Illustrated Instructions also tell them exactly how to cut their interlining and where to place whatever canvas, etc., the coat requires, how to put the coat together, and just where to stitch it. The finish of a tailored garment has to be extremely neat and the subject is handled fully in the Deltor for finishing.

In fact the Deltor shows a woman the way to make a tailored garment just as a first-class tailor would make it, and as it does it with pictures it is perfectly easy for her to follow and understand. Tailored garments are very expensive to buy and the fact that they are put within the reach of the home dressmaker by the Deltor marks a great advance in home sewing.

THE COAT PATTERN. Buy the pattern by the measures given on the pattern envelope. It is only necessary to consider the measures given on the pattern. Be sure that you know exactly what your measures are. Instructions for measuring the figure are given in Chapter 2, pages 10–12.

Before cutting your material you must be sure that the pattern is the right length for you in the waist and sleeve. Directions for measuring the waist and arm are given on pages 19, 20 and 21, Chapter 3, on Altering the Length of Patterns. If you are long or short waisted, alter the pattern according to the instructions given on these pages. Directions for altering the length of different types of sleeve patterns are given in this same chapter on pages 20 and 21. If your arm is long or short, alter the pattern according to the instructions given on these pages.

If you are making a long coat, it is also necessary to compare the length of the coat below the waistline with the length you want your coat when finished. If it is necessary to alter the length of the pattern, do so according to the instructions given on the pattern envelope.

If the figure is unusual in any way, the pattern should be altered following the instructions given in Chapter 4, "Altering Waist Pattern for Figures that Vary from the Average." A trial coat should be made in muslin and altered, following the principles given in Chapter 4.

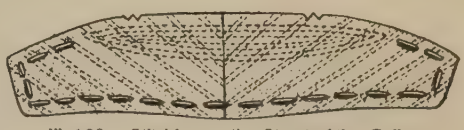
MATERIALS. With the exception of silk or velvet, coat materials should be thoroughly shrunk or steamed before they are cut. (Chapter 6, Materials, Sponging, Steaming, Cutting, Etc.)

CUTTING. When the material is ready, lay the pattern on it following the Deltor Layout for your size and width of material. If there is a nap, be sure to place the pieces so that the nap will run the same way in all the pieces. Otherwise if the nap runs up in some places and down in others, part of the coat will look darker than others and it will look almost as if it were another color. The Deltor gives layouts for both materials with a nap and without it when both are suitable for the design. For directions for cutting materials with a nap or pile and for cutting stripes and plaids read Chapter 6, "Materials, Sponging, Steaming, Cutting, etc.," pages 32—36. Follow the Deltor layout carefully in placing the pieces on your material, for if they are cut on the wrong grain of the material the garment will draw and stretch. Pin the pattern on the material very carefully, and with sufficient pins to hold it firmly, and cut it out with sharp dressmaking shears following the outline exactly. (Chapter 2, page 16.)

Mark all the perforations, except the ones that mark the grain line, with tailors' tacks. (Chapter 16, page 85.) The notches can either be marked with two or three stitches in basting cotton or they can be clipped. In many materials basting cotton makes a clearer mark and does not nick the edge of the material.

THE INTERLINING. The coat always requires more or less interlining. The kind of interlining material and the amount used varies with the type of the coat and with the current styles. The Deltor or Illustrated Instructions will tell you the right kind of interlining to use, how much to use and where to place it for each individual pattern. This interlining is not used for warmth, but to give the material sufficient body so that it will not break when the coat is on the figure, and make the material look poor and flimsy.

The interlining materials most generally used are soft pliable canvas, cotton serge or cambric for wool materials. In a linen coat use butchers' linen, cambric or muslin. For a silk coat the interlining should be cotton serge, sateen or cambric. *All interlinings should be shrunken before they are used.* (Chapter 6, page 32.) If the interlining is not shrunken beforehand it will shrink on the first damp day and will draw in and wrinkle the coat.



Ill. 100. Stitching on the Stand of the Collar

The interlining should be cut by the coat pattern following the instructions given in the Deltor or Illnstrated Instructions.

Baste the interlining to the wrong side of the coat following the Deltor or Illustrated Instructions. Careful basting and plenty of it are essential to successful coat-making. The importance of basting can not be overestimated in this work. It is one of the vital points in tailoring.

Ill. 101. Padding Stitches

PUTTING THE COAT TOGETHER. Baste the seams of the coat with the notches matching.

The Deltor or Illustrated Instructions will show you exactly how to put the coat together.

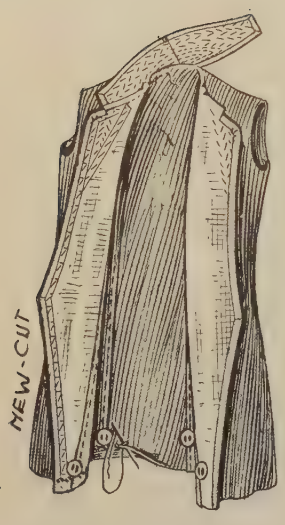
Try the coat on and if any alterations are necessary make them before stitching the seams.

Stitch all the seams of the coat. If they are to be finished with stitched or lapped seams (Chapter 17, pages 88—90), press them before they are finished. (Chapter 32, page 154.)

Lap the edges of the interlining flatly over each other. They should be catch-stitched.

FOR THE STRICTLY TAILORED COLLAR cut an interlining of tailors' canvas. Use the collar pattern as a guide, but cut the canvas three-eighths of an inch smaller at all edges than the pattern. The canvas should be shrunken before it is used (Chapter 6 page 32). The "stand" of the collar—the part next the neck that stands up when the coat is worn—is marked by perforations. It is a crescent-shaped section which should be covered with parallel rows of machine stitching about a quarter of an inch apart. (Ill. 100.)

PADDING STITCHES. The canvas and cloth on the turnover part of the collar, and



Ill. 102. Tape and Weights

in the lapel or revers on the front, must be held firmly by many small stitches called "padding stitches." (Ill. 101.) These stitches are about half an inch long on the canvas side and just barely caught through on the right side. Hold the collar or lapel firmly over the hand, the canvas side uppermost, and, in stitching, roll and shape the section in the direction in which it is to lie. (Ill. 101.) The stitch should be started at the line of the fold of the lapel or collar and worked in successive rows to the edge. The edges should be turned under, caught to the canvas and pressed.

On a coat which is sometimes worn rolled high there should be no padding stitches in the revers, as they would show when the coat is worn with the collar turned up.

Baste the collar, canvas side up, flat on the coat, according to the notches in the collar and in the neck. (Ill. 102.) Stretch the neck edge of the collar between the notches so that it will set smoothly on the coat. The upper or turnover part of the collar must lie flat, joining the turned-over lapels at the top of the fronts, to form the notched collar.

When the coat has advanced thus far, try it on. Fold over the lapel corners at the top of the fronts and see that the collar is the correct size and fits properly. If it does not, it may be shaped by shrinking, stretching and pressing. The front edges of the coat should lie close to the figure at the bust, and a well-fitted coat should hold itself in shape to the figure at this point, even when unbuttoned. If the coat is inclined to flare away at the front line, pin one or two small dart-like tucks about one-quarter of an inch wide at the coat's edge and running out to nothing about two inches inside the edge, to shape in the edge and take out the stretched appearance. Mark these tucks with chalk, remove the pins and slash in the canvas at each chalk mark. Lap the canvas the same space that the tucks were made, cut away one edge to meet the other, lay a piece of cambric over the slash and sew the cambric to hold it to shape. The cloth will still have the fulness that has been taken out of the canvas and must be gathered on a thread, dampened and shrunk out with the iron.

Cut away the interlining to within ⅜ inch of the front edges of the coat. Cut the hem allowance from the bottom of the interlining, turn the edges of the coat over on the interlining and catch-stitch them.

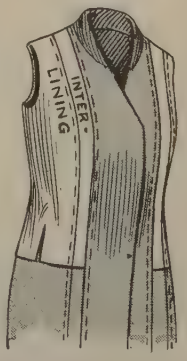
TAPING THE EDGES. Narrow linen tape, well shrunken, should be sewed to the canvas toward the inside of the coat at the crease of the lapel, drawing it taut to prevent stretching. (Ill. 102.)

The edges of the lapel and the front coat edges should also be taped (Ill. 102), drawing the tape snug at these edges to give them a good shape.

Press the fronts carefully. (Chapter 32.)

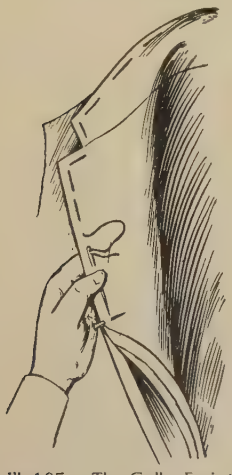
WEIGHTS. Flat lead weights about the size of a quarter are tacked in the bottom of the coat to weight it properly. Cover them with the lining satin so they will not wear through the lining. (Ill. 102.)

AN ADDITIONAL INTERLINING, if required for warmth, is made of outing flannel or the regular silk-and-wool interlining that comes for the purpose. (Ills. 103 and 104.) Cut it with the



Ills. 103 and 104. The Interlining for Warmth

pattern of the coat as a guide, letting it extend an inch or two below the waistline. (Ills. 103 and 104.) Slash the interlining at intervals along the bottom so that it will not bind the coat. Do not put the interlining together with ordinary seams, but tack it inside the coat, letting one seam edge of the interlining overlap the one next to it.



Ill. 105. The Collar Facing

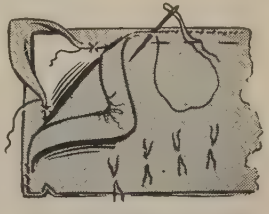
CUT FACINGS for the collar and fronts from the coat pattern following the instructions in the Deltor or Illustrated Instructions. The front facings must be cut to the shape of the front after the edges have been altered and taped. Lay the cloth on the fronts and over the lapel corners; pin it carefully in place, holding the front and lapel in to their proper shape; then cut it to the required width. It need extend only about three inches inside of the line that marks the center of the front. The collar facing, if of cloth, must be cut on the width or crosswise of the material and must not have a seam in the center of the back.

Fit the collar facing to the canvas collar and join it to the front facings, matching the notches on the collar and the front facings. Press the seams open and baste to the canvas collar and to the front of the coat, turning in the edges of the facing. (Ill. 105.)

COLLAR FACINGS of velvet are sometimes used, but instead of being applied directly over the interlining the edges of the velvet are turned under and catch-stitched to the under side of the cloth collar. If a velvet collar facing is used it should be made of a seamless bias strip of velvet. One-eighth of a yard of velvet cut on the bias is usually enough for a collar facing. All pressing and shaping of the collar must be done before putting on the velvet facing.

The shawl-collar facing is sometimes cut in one with the front facing. The collar proper is cut and joined as just described, stitched to the body of the coat and pressed. The two facing sections are joined at the back and the seam pressed open. The facing is pinned in position. The outer edge of the facing is turned in even with the fold edge of the coat and basted. Baste the free edges of the facing in place, being careful to allow sufficient ease for the roll.

Fell the edges to position on the under side unless the neck is sometimes worn high in which case the felling stitches would show through. If the coat is to be worn high slip-stitch the edges.



Ill. 106. The Collar Which Is Not Tailored

THE COAT COLLAR WHICH IS NOT TAILORED. Cut the interlining like the pattern. The Deltor or Illustrated Instructions will tell you what kind of interlining is to be used. Trim off the seam allowance on the edges of the interlining which are not to be joined to the neck. Baste the interlining to the upper section of the collar. Turn the outer edge and ends of the collar over on the interlining and catch-stitch them. (Ill. 106). Turn under the edges of the under section of the collar one-eighth of an inch more than you turned under the edges of the upper section and baste to the upper section one-eighth inch from the edges. (Ill. 106). Catch the under section to the interlining about three-quarters of an inch in from the outer edges and also at the line where the collar rolls over. Fell the edges to position. (Ill. 106). Baste the collar flatly inside the neck edge of the coat and fell the coat to the collar.

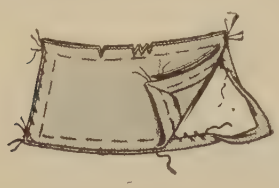
Give the coat a careful pressing. (Chapter 32, page 154.)

Ill. 107. The Interlining in the Sleeve

THE SLEEVES. Baste the seams of the sleeves and try them on. If they need any alteration in size around the arm, make it at the seam

marked by outlet perforations. A bias strip of interlining, or whatever is used in the fronts, should be basted into the wrist just above the turning line of the hem part, and the cloth turned over and catch-stitched to it. (Ill. 107.)

If a vent or opening is provided at the outer seam of the sleeve, the extension on the upper part is turned under for a hem; and the lower part, neatly faced with the lining, forms an underlap. This opening may be closed by buttons used as a decoration or by buttons and buttonholes. Finish the edge to match the edges of the coat. If stitching at cuff depth is desired, it must be made before closing the outside seam.



Ill. 108. Making a Cuff

THE CUFF. Cut the interlining like the cuff pattern, of the same interlining material as used in the collar. Trim off the seam allowance of the upper edge and ends. Baste the interlining to the upper section of the cuff, turn the cuff edge over the interlining and catch-stitch them. (Ill. 108.) Turn under the outer edge and ends of the under section of the cuff one-eighth of an inch more than the upper section. Baste the under section to the upper section with its edge one-eighth of an inch from the edges of the outer section and fell the edges to position. (Ill. 108.) Put the cuff on the sleeve following the instructions given in the Deltor or Illustrated Instructions.

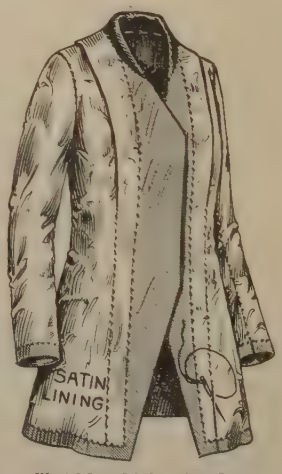
Baste the sleeves into the armholes. Try the coat on to see if the sleeve sets nicely. Then stitch it.

THE BUTTONS. When sewing on the buttons sew them through the coat and canvas interlining but not through the facing. (Chapter 24, page 115.)

THE LINING is the final step of coat-making; the outside must be entirely finished, the pockets put in, and all the ornamental stitching done before beginning on the lining. Silk, satin, crêpe de Chine and foulard are unquestionably the only satisfactory linings for a coat. Only the greatest necessity for economy warrants using a silk substitute as coat lining. The lining may match coat in color or a fancy silk or satin may be used accordingly to the style.

Cut the lining from the same pattern as the coat, allowing for any alterations which have been made in fitting.

Cut the lining of the fronts to extend to the front facings only, and cut the back pieces each one-half an inch wider than the pattern to allow for a small plait in the center back. Leave good seams, as the lining must be quite easy in width as well as length. (Ill. 109.) If it is tight it will draw the outside of the coat and make wrinkles.



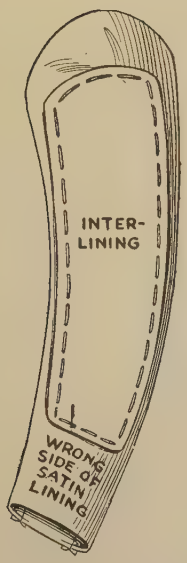
Ill. 109. Lining the Coat

Baste a small plait at the center back to avoid any possibility of tightness. With the back piece of the lining basted in the coat, the two outer edges will be raw. Catch these raw edges flat with a loose basting-stitch to the inside seams of the coat over which they lie. Now take the next piece of the lining and baste it through the center to the corresponding piece of the coat, then turn under the edge toward the back and baste it down like a hem over the raw edge of the back piece, notching the edges of both seams at the waistline and immediately above and below it, so they will fit the curves of the coat.

Repeat this method with each piece of the lining. Turn it up at the bottom, allowing a little of the cloth to show (Ill. 109) but do not let the lining draw.

After all the edges are turned under and basted over the preceding pieces and over the raw edges of the facings in front, and over the edges of the collar at the neck, they are neatly felled down to the cloth. (Ill. 109.) Be careful not to catch through to the outside.

The lining of the sleeves is cut like the outside and the seams are stitched and pressed open. If the sleeves are to be interlined, the interlining should be tacked to the sleeve lining. It is used on the upper part of the sleeve only, and should stop three inches below



Ill. 110. The Sleeve Interlining

the upper edge and three inches above the wrist edge. (Ill. 110.) The lining is slipped inside the sleeve and hemmed down at the hand and on the small opening at the back of the wrist if there is an opening allowed in the sleeve pattern. It is then drawn up in place and basted through the cloth of the sleeve about five inches from the top. Draw up the sleeve lining, turn in the raw edge, and baste it to the coat lining all around the armhole and fell it in place.

THE HALF-LINED COAT

THE HALF-LINED COAT. Top coats, storm coats, motor coats, etc., should only be lined to about twenty-five or twenty-six inches from the neck. (Ill. 111.) You need a lining in the upper part to cover the interlining and to make the coat slip on and off easily. There is no real need for a lining in the lower part and it wears out so quickly, from rubbing against your skirt, that it is really better not to use it.

THE SEAM EDGES. When a coat is lined to the waist only, the seam edges in the lower part of the coat must be finished neatly. (Chapter 17.) Heavy materials like wool, velvet and army cloth are really self-finished, for they are so closely woven that they will not fray and can be left raw quite satisfactorily.

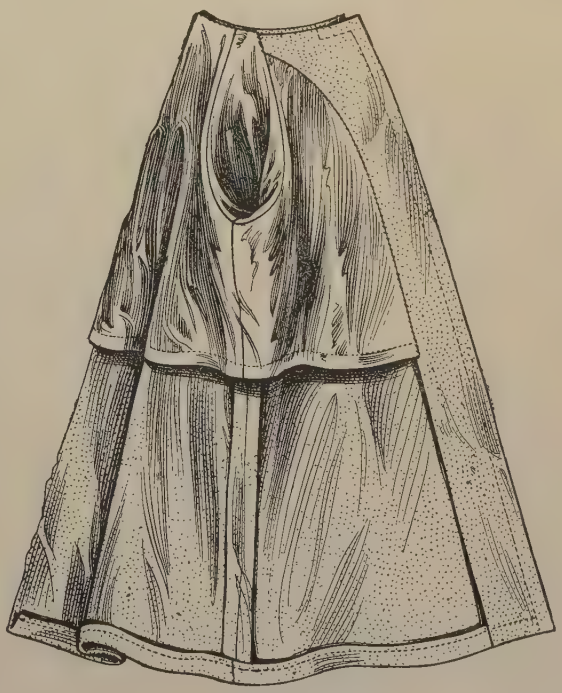
Tweed, cheviot, mixtures, etc., *will* fray and must be bound. The seams should be bound with ribbon seam-binding, the color of the coat. Seam-binding comes in different widths and you can get it wide enough for even a heavy coating. Put the seam-binding on by hand with an easy running stitch, sewing it neatly and evenly. (Ill. 154, page 88.)

The seam-binding should run up well above the line of the lower edge of the lining.

AN UNLINED COAT

An unlined coat needs interlining to prevent its breaking on the figure. The interlining for the front of the coat should be cut and put in according to the Deltor or Illustrated Instructions. The interlining in the front of the coat should be covered with a facing of the coat material. The part of the interlining left exposed back of the facing should be covered neatly with a lining.

In cloth or linen the raw edges of the interlining and facing of the side fronts should be bound together. In silk they may both be turned under three-eighths of an inch, facing each other, and stitched. In either case, these edges should be left loose from the coat; they should lie against it, but



Ill. 111. The Half-Lined Coat

should not be caught or stitched to it for the stitches would be objectionable on the right side of the coat.

A YOKE-SHAPED PIECE OF LINING MATERIAL must be used in the back of the coat. It should be six inches deep at the center, and run straight across the shoulders. Turn under its lower edge three-eighths of an inch and stitch it in a narrow hem. Then baste it to the back of the coat at the shoulders and neck, leaving its lower edge free.

The shoulder edges of the back yokes should be turned under, and then basted and felled carefully over the shoulder edges of the front lining.

In silk the coat should be finished with French seams. (Page 86.) In a coat of cloth the seams may be pressed open and the edges bound separately with silk seam-binding (Page 88), or they may be bound together, turned to one side, and stitched down flat to the coat. If they are pressed open, they need not be stitched again unless you prefer to stitch them on both sides of the seam. In heavy wash materials the seams can be handled in the same way, using a cotton seam-binding instead of silk. Be sure the binding is shrunken. It should be the same color as the coat. Or, on a linen, cotton repp, etc., you can use the flat-stitched seam. (Chapter 17, page 87.)

The lower edge of the coat should be turned under according to the Deltor or Illustrated Instructions, weighted with lead weights at the seams (Ill. 102), and its raw edge either hemmed or bound.

FUR CLOTH OR FUR

If the coat is made of fur cloth the entire coat should be lined with cambric before the interlining is put in. This cambric re-enforces and strengthen the rather loose weave of the fur cloth. It is also used in fur coats if the pelts are tender and perishable.

COATS FOR GIRLS AND CHILDREN

The principles and general rules for making coats for girls and children are exactly the same as for coats for ladies and misses. They are applied to the simpler form of coat used for girls and children.

CAPES

CAPES are made by the same general principles and rules that are followed in making coats. The effect of a cape is softer than a coat, and in applying the principles keep the idea in mind that the cape should be as soft as required by the design of the cape. It is best to follow the instructions given in the Deltor or Illustrated Instructions with each Butterick cape pattern.

CHAPTER 13

HOUSE DRESSES, NEGLIGÉES, KIMONOS, BATHROBES, APRONS, BATHING-SUITS AND ROMPERS

Patterns—Materials—Cutting—Putting the Garment Together—Seams—Finish

THE PATTERN. Buy these patterns by the measure given on the envelope. This is the only measure necessary to consider in buying these patterns. When a design is cut in fewer sizes than usual it is because the garment is of a type which is more or less easy in fit, that is, it should not fit as closely as a dress. Never buy a pattern smaller than your measure.

In buying romper patterns buy them by the bust measure if the child is large or small for its age. Chapter 2 gives instructions for measuring ladies, misses, girls and children.

Many figures vary in the length of the waist, skirt and arm. Before cutting your material measure the figure at these places. (Chapter 3, pages 19—23) and compare your measures with those of the pattern (Chapter 3, pages 19—23.) If the pattern is long or short for you, alter it as explained in Chapter 3. The proper place to alter each pattern is given in the Deltor on the pattern envelope.

MATERIALS. Read Chapter 6, page 32 on shrinking materials before cutting your material.

CUTTING. If you are not thoroughly familiar with Butterick patterns read Chapter 2. Lay your pattern on the material following the layout given in the Deltor for your size, width of material and the view of the pattern that you are going to use. If no Deltor is given with the pattern follow the cutting instructions on the pattern envelope.

After cutting out the garment mark all the working perforations with tailors' tacks. (Chapter 16, page 85.) The best way to mark the notches is to take two or three stitches in basting cotton for each notch, or the notches may be clipped, in which case do not make them any deeper than is necessary to see them distinctly.

PUTTING THE GARMENT TOGETHER. The Deltor or Illustrated Instructions will show you with pictures exactly how to put the garment together.

Try the garment on and if any slight alteration is necessary, make it at the place provided for alterations in the pattern. Baste in the alteration, try the garment on again and stitch the seams.

The materials suitable for each class of garment in this chapter, and the correct finish for each garment are given below:

HOUSE DRESSES

MATERIALS. The materials most used for house dresses are gingham, chambray, cotton poplin, madras, seersucker, linen-finished cotton materials and striped cottons.

THE FINISH FOR HOUSE DRESSES must be suitable for hard wear and frequent laundering. The seams may be finished with flat-stitched seams (Chapter 17, page 87) or with French seams (page 86).

Armholes should be finished with flat-stitched seams (page 87) or overcast (page 82). The finish of the edges and the trimming of house dresses change from time to time as new ideas are introduced. The Deltor gives the newest finish for this type of garment.

NEGLIGÉES, KIMONOS, ETC.

MATERIALS. Crêpe de Chine, Georgette crêpe, lace, wash silk, wash satin, silk mull, silk and cotton crêpe de Chine, cotton voile, dotted swiss, wool batiste, wool albatross and challis, are the materials most used for negligées or kimonos. Corduroy is used for warm wrappers.

The choice of the materials depends on the dressiness of the negligée, etc., the use it is to be put to or the need of the woman who is to wear it. Tea gowns in dainty materials and attractive colors are used by many women for tea, luncheon, and dinner at home with their intimate friends.

SEAMS. For all materials except corduroy French seams are used (Chapter 17, page 86). For corduroy use flat-stitched seams (Chapter 17, page 87) unless the wrapper, etc., is lined. In that case use plain seams and press them open.

The nicest corduroy negligées are lined with a thin silk. China silk makes the best lining.

In a more elegant negligée of crêpe de Chine, Georgette crêpe or silk mull, the seams may be machine hemstitched. (Chapter 25, page 118.)

THE EDGE FINISH AND TRIMMING will be found in the Deltor. The styles, trimmings and finish change constantly and the newest ideas suitable for each design are given in the Deltor.

BATHROBES

MATERIALS. The materials most used for bathrobes are blanket robing, blankets, eider-down, flannel, flannelet and corduroy for warm bathrobes. When warmth is not essential terry cloth makes a very satisfactory bathrobe.

THE SEAMS. In heavy materials such as blanket cloth, blankets and eider-down, if the fabric does not fray, the seam edges may be turned to one side and stitched again ¼ or ⅜ of an inch from the seam stitching. The edges are then cut off close to this stitching. If the material *does fray* trim the seam edges down to ⅜ of an inch width and bind the edges separately with lining material. Turn both edges to one side and stitch them through the garment along the inner edge of the binding.

In flannelet French seams (page 86) may be used.

Flat-stitched seams (page 87) may be used in any of the materials mentioned.

The lower edge and armholes are finished like the other seams except where French seams are used. In that case use a regular hem at the lower edge of the bathrobe.

In joining the collar to the neck if the material is bulky stitch the under section of the collar to the neck with the seam toward the wrong side of the robe. Clip the seam to prevent its drawing the neck and turn it up. Cut off the seam allowance on the neck edge at the outside section of the collar and bind it. Baste and stitch it to the neck of the bathrobe over the first sewing, stitching along the inner edge of the binding.

THE EDGE FINISH AND TRIMMING will be found in the Deltor.

APRONS

MATERIALS. Gingham, chambray, percale, madras, seersucker, linen-finished cottons, flowered sateen and cretonnes are the material most used for aprons.

THE FINISH of aprons like the finish of house dresses must be made to stand hard wear and frequent laundering. In bungalow aprons use flat-stitched seams (page 87). French seams (page 86) may also be used for bungalow aprons and other aprons.

THE EDGE FINISH OR TRIMMING will be found in the Deltor. Now that modern conveniences have made it possible for so many women to do their own housework there is more interest in aprons and new ideas in trimmings are introduced each season. The Deltor gives the newest and most attractive finish for each design.

BATHING-SUITS

THE same general principles and rules followed in making waists (Chapter 7) skirts (Chapter 9) and bloomers (Chapter 14, page 69) are used in making bathing-suits.

MATERIALS. The materials most used for bathing-suits are surf satin, taffeta, surf cloth, brilliantine, or jersey cloth.

ROMPERS

THE MATERIALS most used are gingham, chambray, cotton poplin, galatea, seersucker, linen and linen-finished cottons.

SEAMS for rompers must be finished to stand hard wear and constant laundering. If the effect of the romper is at all soft use French seams (Chapter 17, page 86). For little straight rompers or the body of a two-piece romper where a tailored effect is desired use flat-stitched seams. (Chapter 17, page 87).

Another way of giving a tailored effect to rompers is to cut the seams to about ¼ of an inch width and press them open. Baste lawn seam binding flat to the inside of the body to completely cover the seam, stitch along the edges of the seam binding to give the effect of a tailored seam from the outside.

Armholes may be finished as flat-stitched seams, (Chapter 17, page 87) overcast (Chapter 16, page 82), or bound with lawn seam binding.

CHAPTER 14

MAKING AND FINISHING UNDERGARMENTS

Patterns—Materials—Cutting—Putting the Garment Together—Seams—Trimmings

UNDERWEAR is the easiest type of sewing. There is practically no fitting to be done and the construction is of the simplest possible kind. It is a very good idea, therefore, for a beginner to start with an underwear garment before she undertakes a blouse or dress.

PATTERNS—Buy your pattern by the measures given on the pattern envelope. No other measure need be considered in purchasing these patterns. It is very important that these measures be correct. The right way to take your measures and instructions for buying patterns are given in Chapter 2, pages 10—12.

Before cutting your material read the instructions in the Deltor or pattern envelope for altering the length of the pattern if necessary. If you are of average size and height it is probable that no change will be needed, but if you are shorter or taller than the average it is advisable to adjust the length of the pattern before cutting your material. To make any alteration that is necessary read Chapter 3, pages 19—23. You should also read Chapter 2 on "Butterick Patterns."

MATERIALS. The materials most used for nightgowns, camisoles, corset-covers, petticoats, drawers and combinations are batiste, nainsook, long-cloth and cross-bar. These are practical materials, and the plain or flowered batistes, cross-bars and nainsooks are also very dainty. Many women like cotton crêpe for it is easy to launder, and it is used in the plain or flowered crêpes or the crêpes with bird designs. Muslin and cambric are used for garments that are to have hard wear. The French use cotton voile in dainty colors. For fine underwear the best materials are handkerchief linen, crêpe de Chine, wash silk and wash satin, silk mull, especially with a gauze stripe, silk muslin, and the occasional net and Georgette crêpe for camisoles and petticoats. The Oriental silks, both the Chinese and Japanese, are used for a good many things, especially for pajamas, while outing flannel is used for both pajamas and nightgowns. Pajamas are also made of any of the silk or cotton materials mentioned.

Italian silks and silk jersey are nice for knickers, which are also made of sateen, satin, China silk and crêpe de Chine when they are worn under dresses in place of petticoats. These knickers are more comfortable than a petticoat under a narrow skirt, and may be worn under any skirt of a good weight wool material or under any silk or satin skirt which has a drop skirt. For this purpose it is better to make them in a longer length. Dark colors are practical, especially for the street, but flesh color and white are very dainty. If they are used instead of drawers they should be made in a shorter length, and in either the silk or cotton materials they should be white or flesh-color.

Princess slips are made of crêpe de Chine, Georgette, wash satin, Japanese silk, sateen, batiste, cotton voile and silk mull.

Bloomers for gymnasium suits are made of serge, khaki, sateen, cotton poplin and brilliantine in dark colors.

CUTTING. Lay the pattern on the material, following the layout for your size, view and width of material given in the Deltor or following the cutting instructions given on the pattern envelope. Mark the notches with two or three stitches taken in basting cotton, or clip them. In the latter case only cut them deep enough so that you can see them easily. Mark all the working perforations with tailors' tacks. (Chapter 16, page 85.)

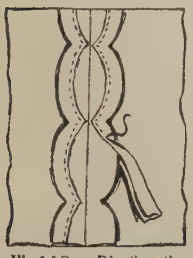
PUTTING THE GARMENT TOGETHER. Put the garment together and baste it, following the Deltor for putting together or the Illustrated Instructions. Try the garment on and if necessary make any slight alteration.

Although there is a particular daintiness and charm about hand-made underwear, much fine and beautiful work may be done on the machine. The saving of time is so great that when a number of pieces are to be made this method is usually given the preference. A few of the smaller pieces—a corset cover, chemise or a pair of drawers—can easily be made by hand, but the amount of work on gowns, petticoats or combination garments inclines one toward the machine method.

One must understand something of the mechanism of the machine. It must be kept clean and well oiled. The number of the thread, the size of the needle, the length of the stitch, and the adjustment of the tension must be adapted to the material. No. 80 cotton is the best for white work, except for tucks and hems and all outside stitching on very sheer and fine materials, when No. 100 or No. 120 may be used. Every make of machine has a table giving the sizes of needles that should be used with certain number threads, which it is wise to follow. Remember that a sewing cotton requires a looser tension than silk.

The hemming and tucking attachments are great time-savers, but many women prefer to gather ruffles, puffs, etc., by hand and stroke them.

IN MAKING underwear it is important that there should be no raw edges. This not only makes it neater and daintier, but it makes it stronger and better able to stand frequent laundering. It is washing that wears out underwear more than the actual use.



Ill. 112. Binding the Bloomer Seam

SEAMS. In sheer materials it is necessary to make the seams as invisible as possible. French seams are best on this account (Chapter 17, page 86). In fact, French seams are used on all underwear, whether it is sheer or not, because they show the least. These seams should be made as narrow as possible. In materials like batiste, silk muslin, net and Georgette the seams may be joined with a narrow lace seaming. The method that is used for this seam is shown in Illustration 307, Chapter 27, page 133.

In all underwear, seams should be as narrow as possible. In materials like thin silk, net, Georgette, silk muslin and batiste the seam edges may be cut very narrow, rolled and whipped together. The method is the same as in Ill. 152, page 87, only both edges are rolled instead of one.

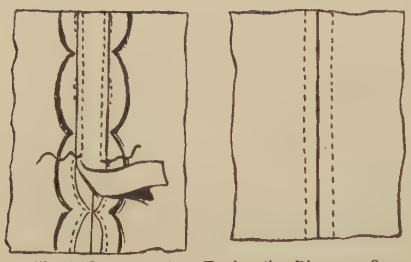
In all materials that suggest daintiness machine hemstitching may be used for the seams and for trimming. (Chapter 25, page 118.) In the heavier cottons and silks where a tailored finish is desired flat fell seams (Chapter 17, page 87) are used. They should be made as narrow as the material will permit. Flat-stitched seams (Chapter 17, page 87) are the strongest seams for underwear and are often used for drawers, especially for children's drawers and for pajamas. They are always used for the pajamas when a mannish tailored effect is desired. A fell seam is used to piece the material in cutting unusually wide garments such as drawers, etc.

The edges may be hemmed (Chapter 18, page 91.) faced (Chapter 19, page 94) or trimmed in the various ways suggested in this chapter.

For bloomers, both French seams and flat-stitched seams are used. A strong flat seam is especially good for gymnasium wear. It may be made by stitching the seam and pressing it open flat. The curved part of the front and back should be slashed half-way to the stitching every little way, so that the seam will be perfectly flat and will not draw.

Trim off the corners of the slashes to give a curved edge (Ill. 112) and finish the edges of the seam with a narrow ribbon binding or with a bias binding of sateen or percaline the shade of the material. Use flat-stitched seams in piecing.

BINDING THE SEAM. The seams of bloomers may be bound with ribbon binding sewed on by hand with a running-stitch or stitched on. Or the seams may be bound with sateen or percaline cut in bias strips an inch wide. Baste the bias binding on the right side of the seam edges, turn it over the raw seam edge turning in the raw edge, and baste on the under side, keeping the turned edges even on both sides of the seam. Stitch



Ills. 113 and 114. Taping the Bloomer Seams

close to the inner edge of the binding. This type of binding is more serviceable than ribbon binding for a garment that is to receive hard wear.

TAPING SEAMS. If the bloomers are used for gymnasium the strain on the seams will be very great. They can be reenforced with firm black linen or cotton tape about ⅜ of an inch wide. Baste this tape directly at the center of the seam on the inside of the garment and stitch through the tape, seam and garment close to each seam edge. (Ill. 113.) This will give the effect of a tailored seam from the outside as shown in Illustration 114. Be sure the tape is in one continuous piece from waistline in front to the waistline in back and from the lower edge of one leg to the lower edge of the other.

TRIMMINGS. The daintiest and at the same time the most effective trimming for lingerie is hand-embroidery. It is used on all the most beautiful French underwear, and is very lovely to look at, and yet adds very little to the cost of the garment. It is the only trimming that does not wear out, and it never requires mending. For every-day wear the simple scallops and eyelets which can be used in place of beading are very satisfactory. More elaborate designs can be used on finer lingerie for evening wear, etc. One can get very beautiful effects by combining hand-embroidery with lace. All the best designs of different kinds of embroideries suitable for underwear are to be had in Butterick transfers which are illustrated in *Needle-Art*.

Tucking made either by hand or by machine is used on all types of underwear. It may be either plain or fancy tucking. (Chapter 20, page 97.)

DOUBLE bands of net or Georgette are hemstitched to underwear of silk or batiste to finish the edges and to form a finish and also a casing for a ribbon. They are also set in garments below the hems, and have ribbon run through them. Satin bands are used on garments of Georgette, net, silk muslin, etc.

NOVELTY braids, particularly rickrack, are stitched to the edges of garments. They form a beading as well as a finish for the edge, since the points are only caught on one side of the braid.

MEDALLIONS of silk, Georgette and net, many of them embroidered, are set in garments of a contrasting material.

NARROW crocheted edges, often forming a beading, are used on many of the better class of undergarments in all materials, even satin. *Needle-Art* gives these edges both in crochet and tatting.

CROSS overcasting and double overcasting (Chapter 25, page 124) such as are used as a trimming in waists and dresses are also used as a trimming on underwear of Georgette, batiste, nainsook and silk muslin.

SHAPED hems and facings are used at the edges of garments of all materials. They may be made of either the material of the undergarment or of contrasting material, and are either set in with machine hemstitching (Chapter 25, page 118) or else are feather-stitched in place (page 126). These hems and facings may be shaped at either the inner or outer edge. Rows of narrow bias bands of the same material or of contrasting material are used around necks and at the lower edges of flounces. They are very pretty in fine striped or checked material on a plain material and are stitched on by machine or hemstitched.

DRAWN-WORK and hemstitching are very lovely on handkerchief linen, batiste and voile, and are used a good deal on the better class of French underwear. They are very dainty.

NET PLAITINGS are used at the edges of garments of Georgette, silk, silk muslin and batiste.

RIBBON and satin plaitings are used on garments of Georgette, net, thin silk and batiste.

LITTLE colored flowers usually made of satin, Georgette or ribbon are used on finer underwear, especially at the top of flounces. Rosettes are also used on fine underwear. Many silk garments are finished with bandings and cordings of the underwear materials. Edges are often finished with picot and sometimes have several rows of machine-stitching above the edge, either straight, scalloped or in points.

LACE is used on almost all underwear. It is usually a machine lace, though on the finer underwear certain real laces are used, such as Valenciennes, Irish, filet and Binche. The different ways in which you can use lace as a trimming are given in Chapter 27, pages 134–136.

RUFFLES are frequently used for trimming on petticoats and drawers when full styles are in fashion. (See Chapter 27, pages 132–133.)

CHAPTER 15

MATERNITY CLOTHES AND THE LAYETTE

Skirts—Inside Belts—Waists and Blouses—Waist Linings—Coats—Capes—
Suits—Materials—Colors—Corsets—Shoes—Lingerie and
Underwear—The Layette

MATERNITY clothes have two objects: One is to make your condition unnoticeable, the other is to give you every physical advantage possible. If your clothes make you feel conspicuous and awkward you will shrink from going out and will suffer from lack of exercise and legitimate amusement which would keep you in a happy, contented frame of mind. Under such conditions you would be likely to become morbid, and your depression might seriously affect the physical condition of your child and his character and disposition. If you keep happy and contented yourself you stand a better chance of having a happy, sunny, normal child.

Your clothes must be the right weight so that they will not tire or strain you. They must be the right size so that they give your figure proper support without compressing it or retarding its development.

Clothes that are designed solely for maternity wear are apt to look the part, and call attention to a woman's condition. At this time you do not want to be conspicuous in any way. You want to look as much like other women as possible so that there will be nothing to draw notice to you. It is much better to choose current styles that can be adapted to maternity wear and use them in preference to the special maternity clothes. Your things will be prettier and smarter and of more use to you later. The slight alterations that you make for maternity use can be changed back to normal lines after the baby is born.

You should avoid anything that is extreme or bizarre or that will enlarge your figure unnecessarily. Skirts with plaits, long soft tunics, or soft fulness are admirable, for they give you the size you need at the waist. You should not use a skirt that is extremely narrow. It might become too small for you before the baby is born. If you select such a style it is advisable to add sufficient width to it in cutting.

SKIRTS—A skirt can be adapted to maternity use by allowing extra length at the top in front. The allowance should be three inches deep at the center front and slope to nothing to the hip. As your skirt grows shorter across the front you will let out this allowance to keep it even at the bottom. A skirt that is short across the front and pokes out calls immediate attention to your condition. Until you need this extra allowance it can be turned under and its inside edge covered with seam binding.

THE INSIDE BELT of skirts and dresses should be of elastic webbing. New belts should be put in from time to time so that the belt will always be easy. It should never compress the figure. The point of the elastic webbing is not to allow the belt to stretch to your new proportions; it is to allow for the transient changes in the figure, the temporary inflations that come and go during the day.

WAISTS AND BLOUSES—In selecting waists either for separate blouses or as part of dresses, choose soft styles that do not fit the figure too closely. Long overblouses when in style are very good, because they have plenty of size at the waistline. Surplice waists, especially when they are made with sashes, adapt themselves to your changing figure with the tying of the sash. Waists with soft fulness when they are used as part of a dress made with a soft skirt should be joined to the skirt before either the waist or the top of the skirt is gathered. A casing should be placed at the waistline and the fulness of both the waist and skirt drawn in with the same drawstring. (Chapter 23, page 111.)

WAIST LININGS—It is better not to make dresses and waists with waist linings which would have to be altered from time to time. Instead you should wear a brassière that supports your figure and keeps it neat and trim. A brassière should not be worn at all snug, for it must not compress the figure or prevent its development. Surplice brassières are excellent, for they adjust themselves each time they are put on. Or you can use the fitted brassière with under-arm seams laced with elastic cord which can be let out when necessary.

COATS, CAPES, SUITS—For the street a long coat or a cape is usually better than a suit. For some seasons suit styles are excellent for maternity wear. The coat should not be close fitting. It should have plenty of width at the waistline, and if necessary it should be cut with extra width allowed on the front edge of each front so that it will not become too small.

MATERIALS AND COLORS—It is advisable to choose materials that are as light in weight as possible especially for coats and street dresses. As far as possible wear the light-weight silks and satins even in Winter in your dresses. Get the necessary warmth from your underwear and your wraps. Coats and wraps of course must be warm for cold weather, but you can choose materials that are warm and light.

Do not choose loud or light colors for maternity use. The quiet colors are less noticeable and the dark colors make you look small. Avoid anything with large figures or conspicuous stripes, checks or plaids. In Summer you will want to wear white and light colors during hot weather, because they are cooler than dark colors, but in other seasons the dark colors are more practical for the street. Use light colors for the house.

CORSETS—As soon as you find that you need them get the best maternity corsets that you can afford. The muscles of the abdomen require additional support at this time and if you wear poor corsets or go without corsets altogether you run the risk of getting permanently out of shape and perhaps losing your figure altogether even after the baby is born. If you keep well corseted the chances are that your figure will come back to its original lines.

With your corsets you must wear hose supporters. A round garter is very dangerous, for it checks the circulation and might induce varicose veins.

SHOES—Your shoes should have flat, rather low heels so that you will not run the risk of turning your ankles and getting a fall. In wet or slippery weather be sure to wear rubbers. If you fall or wrench yourself you might bring on a miscarriage.

LINGERIE AND UNDERWEAR—For maternity wear you will probably need lingerie at least two sizes larger than the underwear you ordinarily use. Instead of petticoats it is advisable to wear princess slips, for the weight rests on the shoulders instead of at the waistline. If you use combination drawers and corset cover you must allow extra length in the lower part in cutting them. Slash the pattern just below the hip and separate the pieces about three inches before you cut your material. In your envelope chemises you will need extra length at the end of the tab. Make a three-inch allowance on the tab in cutting. Nightgowns should open down the front.

In Winter wear wool or part wool union suits, and many doctors advise long sleeves and drawers that come to the ankle. It is very important to keep the body an even warmth. If you take cold at this time it is likely to go to the kidneys and cause trouble later.

You should place yourself under the care of a good physician as soon as possible and follow his advice in regard to exercises, diet, etc. Under normal conditions a certain amount of exercise is very desirable. It keeps you in good general condition.

You ought never to lift heavy things, or reach up for anything that might strain you. Violent exercises of course are taboo.

THE LAYETTE

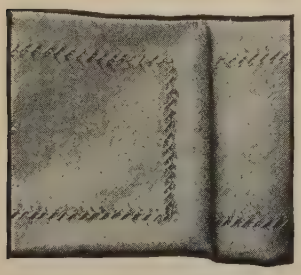
ALL baby clothes should be white, and as fine and dainty as possible. Pale shades of baby pink and blue can be used for ribbons on dresses and caps, for linings in lingerie caps and for the linings of Summer coats of batiste, handkerchief linen and crêpe de Chine.

Pale pink and blue are also used for baby jackets, sweaters and bootees, and for afghans, blankets, shawls, etc. But the actual dresses, slips, caps and coats, petticoats, etc., are always white.

The layette given below is absolutely complete and large enough to keep a baby fresh and dainty if one can have constant laundry work done. It is, however, the smallest possible layette that is safe to start with, and if possible it would be desirable to enlarge it especially in the matter of diapers, bands and shirts. With as small a layette as this you might be tempted to put on a band or shirt twice without washing them first, or put on a diaper that had not dried entirely. A little baby must be kept absolutely clean, warm and dry. You must have:

4 abdominal bands, soft flannel strips unhemmed.
4 knitted bands with shoulder straps
4 shirts size 2, wool and cotton, or wool and silk, not all wool
4 dozen diapers
4 flannel petticoats or 4 barriecoats
4 cotton or lawn petticoats
6 simple slips of thin cambric or nainsook
2 dresses
2 wrappers
3 pairs of bootees
4 pairs of stockings, silk and wool or cotton and wool
4 nightslips, or nightgowns of flannel
1 coat and cap, and 1 veil
2 cashmere sacks
2 blankets
1 bath apron
1 rubber sheet
6 soft towels
3 knitted wash-cloths
6 piqué bibs

The baby's basket should contain:



Ill. 115. A Flannel Band

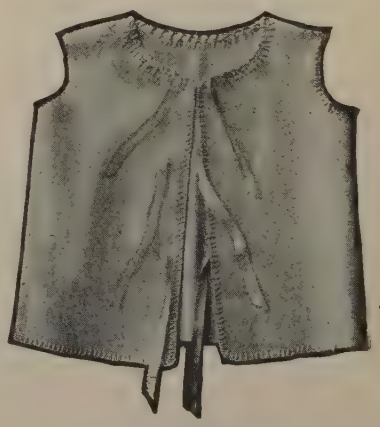
An old, soft clean shawl or blanket to receive the baby at birth
4 dozen safety-pins, different sizes
A roll of sterile gauze
Squares of old linen to be thrown away after using
Absorbent cotton
2 ounces of boracic acid
4-ounce bottle of olive-oil or sweet-oil
Talcum powder
Hot-water bag with flannel cover
Infants' soft hair-brush; jar of vaseline; small pair of scissors
Cake of Castile soap

You will need a bath thermometer, bath scales and an enamel tub. Tubs are quite expensive unless you get a tin one and enamel it white inside and pink or blue outside.

BANDS—The flannel bands are worn to protect the navel-cord dressing until the baby is six weeks old. If they are tight they will prevent digestion and cause hernia. They must be smooth and firm, but not tight. You can make the flannel bands with raw edges or turn the edges on the right side and catstitch them. (Ill. 115.) When the baby is six weeks old he begins to wear the knitted bands with shoulder-straps. They protect him from cold and colic. The tabs at the front and back are pinned to the diapers to keep them in place.

SHIRTS—If you buy the baby shirts, get the second size, for they outgrow the first size almost immediately. It is much less expensive to make them yourself from fine white flannel. Every stitch should be made by hand with great care in finishing all of the seams, hems and turnings as flatly as possible, as otherwise they are likely to make the child uncomfortable. The shoulder and underarm seams should be pressed open, after stitching, and both seam edges catstitched on the inside of the garment.

Double turned hems are frequently dispensed



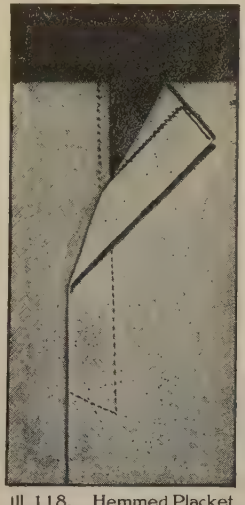
Ill. 116. Flannel Shirt with Crocheted Edges

with on the front and lower edges of shirts. In some cases the flannel is turned only once and a loose buttonhole or crochet-stitch in soft Saxony wool or silk floss is made over the edge. This finish is shown in Ill. 116.

DIAPERS—There are three kinds of diapers—bird's-eye linen, cotton diaper cloth and stockinet. They are twice as long as they are wide and are finished with narrow hems at each end. You will need three pieces of the diaper cloth, eighteen, twenty and twenty-four inches wide. If you like, you can buy the diapers ready made, sterilized and ready to use.

PETTICOATS—An infants' petticoat is finished according to the material of which it is made. The princess petticoat is the best style for the baby, for it is the easiest to put on, the weight hangs from the shoulders, it keeps the body an even warmth and it is loose at the waistline. (Ill. 117.) Some

Ill. 117. Flannel Skirt in Princess Style, Closing on the Shoulders



Ill. 118. Hemmed Placket

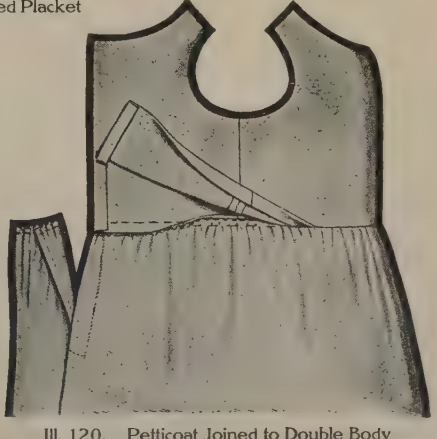
women prefer a petticoat gathered to a band or body, but the princess style is safer and is used at the best baby hospitals.

FLANNEL PETTICOATS should be made of fine flannel. The seams should be stitched and finished as shown in Illustrations 138 or 139 on page 83. The underarm seams are finished in the regulation manner with catch-stitching or feather-stitching.

The bottom of the skirt may be embroidered, scalloped or trimmed with feather-stitching, or the hem can be finished as shown in Illustrations 173 and 174 on page 92.

The princess petticoat is fastened on one or both shoulders by ribbons or buttonholes. The neck and armhole edges may be bound with ribbon or tape or finished with a scalloped edge worked in white embroidery silk. (Ill. 117.) If the petticoat is to be embroidered don't cut out the neck and armhole but mark the outline of the pattern with a colored

Ill. 119. Petticoat Joined to Single Body



Ill. 120. Petticoat Joined to Double Body

thread. The design can be stamped along the outline and cut out after the embroidery is finished.

The petticoat joined to a body is shown in Illustrations 119 and 120.

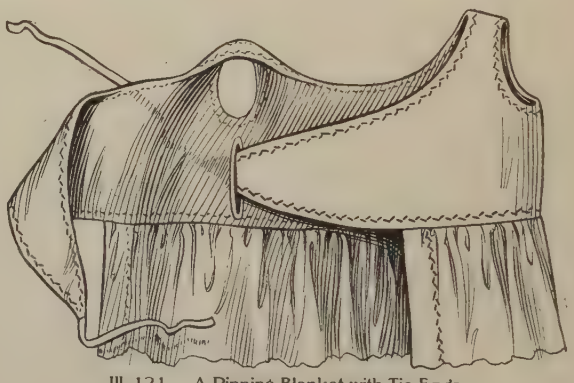
The petticoat is finished in French seams. The upper edge is gathered with fine stitches and joined to the body after the placket has been hemmed with a very narrow hem on one side, and one three-quarters of an inch wide on the other (Ill. 118). Lap the wide hem over the narrow (Ill. 118), and tack firmly at the bottom of the placket with two rows of machine stitching, preferably running slanting (Ill. 118).

The body is either cut single of flannel or cambric and faced at the neck and armhole after the shoulder and underarm are joined in a French seam (Ill. 119), or cut of two layers of cambric, one serving as the lining (Ill. 120).

If a single body is used the seam joining the body and skirt is made toward the inside. A bias strip of cambric is placed next to the petticoat in the same seam, which is then stitched, turned over and hemmed to the body (Ill. 119).

If made double, stitch the under-arm seams of both outside and lining; place the right sides of the material together and stitch all except the lower edge and shoulder seams. Clip the curved edges, turn the body right side out and crease along the sewing line. It may be stitched again on the outside to strengthen the edges and hold the seams in position. The top of the petticoat is gathered and basted to the lining with the seam toward the inside (Ill. 120). Turn this seam up on the body; turn in the edge of the outside piece and stitch it over the gathers, covering all previous stitchings (Ill. 120). The shoulders are stitched in a fell seam. (Chapter 17, page 86.)

A BARRIECOAT OR PINNING BLANKET is an open front petticoat made of flannel and sometimes used in place of a flannel petticoat. Its ends can be turned up and pinned to keep the baby's feet warm. Hospitals and doctors do not approve of it, for it prevents the baby from kicking and strengthening its legs. The front and lower edges are turned in hems and feather-stitched on the outside. (See Ill. 121.)

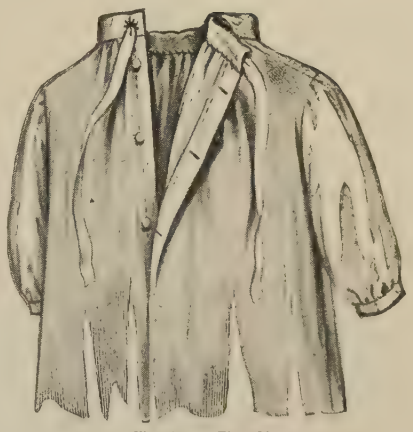


Ill. 121. A Pinning Blanket with Tie Ends

The body is cut from fine cambric, and though the edges may be bound or faced, it is better to make the body double. Join the shoulder edges of both the outside and inside, and press the seams open. Lay the two body portions evenly together, with the shoulder seams of both toward the outside. Stitch a seam around the upper edge and across the part of the lower edge not sewed to the skirt. The ends are left open until the tape is inserted. The body is stitched where it is sewed to the skirt after the skirt is joined to it. After they are stitched, the two body parts are turned to bring the seam edges inside. The edges at the pointed ends are turned in and the end of the piece of tape is slipped into each opening. Gather the skirt and join it to the body as shown in Illustration 121. Baste around the armhole about one inch from the edge to keep the two portions evenly together. Clip the raw edges and turn one in a seam's width and baste it; then turn the other edge in and baste it to the first. Stitch or overhand the two folded edges together to finish the armhole. The edges of the body portion should be basted and then feather-stitched. Baste about an inch each side of the perforations that indicate the opening to be made at the right side. Cut through the perforations and bind the opening with soft ribbon or silk tape. If preferred, the skirt may be mounted on a straight band, made double, instead of on the shaped body. The straight band can be lapped and pinned.

WHITE PETTICOATS—Here again the princess style is the best though the petticoat gathered to a band or body is also used. White petticoats are made of batiste or nainsook

or cambric, and are trimmed with tucks (Chapter 20), feather-stitching (Chapter 25), French knots, or with ruffles edged with lace or with ruffles of embroidery (Chapter 27) or a deep hem (Chapter 18).



Ill. 122. The Slip

SLIPS—Day slips are made of batiste, nainsook, lawn, fine cambric or cross-barred dimity trimmed simply with a little narrow lace at the neck and sleeves. Babies wear them in place of dresses most of the time, for under afghans and blankets a dress shows very little.

Night slips are made like the day slips but without the lace and are usually of fine cambric (Ill. 122). Many hospitals use a flannel nightgown which is worn in place of the nightslip and flannel petticoat.

Ill. 123. Finish of Closing

A slip should be put together with narrow French seams. In the model shown in Ill. 122, the neck is finished with a bias binding. A narrow tape is run through the binding so that the neck can be drawn up to the right size when the slip is worn. Make an eyelet in the outside of the neck-binding just in front of the underlapping hem. Pass the ribbon through this opening so that it will meet the other end that comes from the opening of the overlapping hem (Ill. 122).

The neck and sleeves, which should be gathered into narrow bands at the bottom, may be edged with a frill of lace. The back is cut down through the center to the depth given for the opening in the pattern instructions. Each edge of the opening is finished with a tiny hem. A plait is then made deep enough to bring the opening back one-half inch from the edge (Ill. 123). It is held in place by a slanting row of stitching at the end of the opening.

DRESSES—The baby will need a handsome dress for christening robe made of lawn, nainsook, batiste or handkerchief linen. The christening robe is generally made with a yoke and panel in front and this part of the dress can be of all-over tucking, or very fine embroidery. The simpler dresses are made of lawn, nainsook, dimity and batiste and are trimmed with smocking, hemstitching, featherstitching, French knots and tucks. Fine little dresses are made of batiste, fine nainsook and handkerchief linen usually with a small embroidered yoke and with an embroidered or lace-trimmed ruffle at the bottom.

A DAINTY YOKE may be made by over-handing together alternating rows of lace insertion and embroidery insertion.

Fine tucking rolled and whipped to lace insertion also makes a pretty yoke.

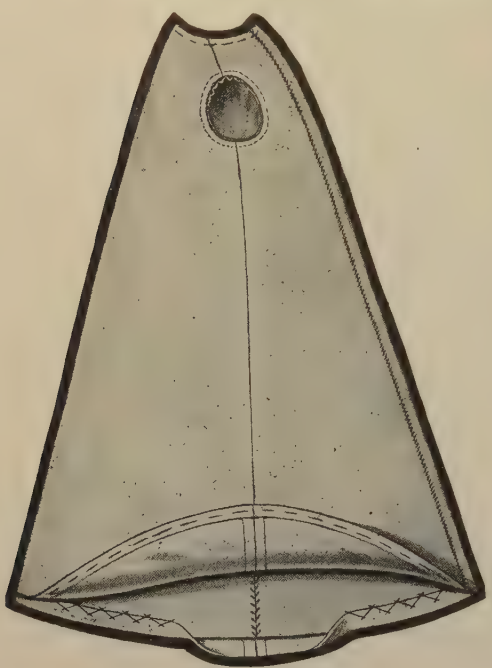
Narrow seaming or hemstitched beading may be used to join the yoke to the dress. The material on each side of the seaming should be rolled and whipped (Ill. 311, page 134), to the yoke on one side and the dress on the other. Or the seaming can be joined to the dress and yoke with tiny French seams.

The shoulder seams may be joined with the seaming in the same way, and the seaming may be used as a finish for the neck and sleeves. The material on the lower edge of the seaming should be joined to the neck and sleeve edges as described above. The material on the outer edge of the seaming should be cut away close to the seaming and a narrow French valenciennes lace whipped to the seaming to finish the neck and sleeves. This makes a dainty finish.

Baby clothes should be made entirely by hand and in the dresses the seams should be put together with narrow French seams or fine *entre-deux*. (Chapter 27, Ill. 307.) For

special occasions the baby's dresses can be trimmed with shoulder bows and rosettes of blue, pink or corn color.

COATS—Even in Winter very little babies go out of doors when the temperature is 40 degrees or over. For Winter the coat should be of silk or wool Bedford cord, silk or wool cashmere, Henrietta or very fine corduroy. In these materials the coat is trimmed with stitched bands of taffeta, swan's down, embroidery or suitable lace. It should be lined with soft silk, China silk or fine sateen and for cold weather or a cold climate it will need an interlining of fine wool or fine silk or a soft flannel. These coats are always white.



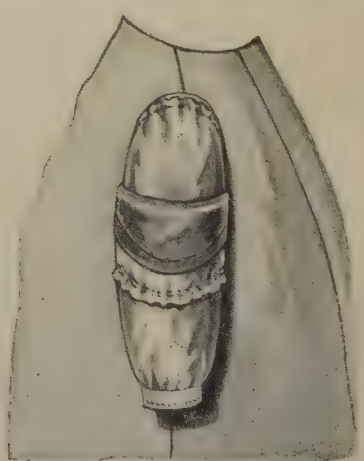
Ill. 124. How Lining and Interlining Are Used

If wool interlining is used the wool is picked away from the cheese-cloth around the seams to avoid bulkiness.

It should be cut without the seam and hem allowance. Instead of making the regular seam, draw the shoulder and underarm edges together with a loose overhand or ball-stitch, (page 147, Ill. 351) making them lie perfectly flat. (Ill. 124.) The outside of the coat is turned under at the bottom and catch-stitched to the interlining.

The Lining is cut like the outside and seamed in a regular seam, which is afterward pressed open. Place the seams toward the inside and baste the lining to the coat. The lining at the bottom of the coat should be one-half inch shorter than the coat after its lower edge has been turned up. (Ill. 124.)

Place the lining in the sleeves; gather sleeve and lining separately at the top. Stitch the sleeve in the coat leaving the lining loose. (Ill. 125.) Later it is hemmed down over the stitching of the armhole.



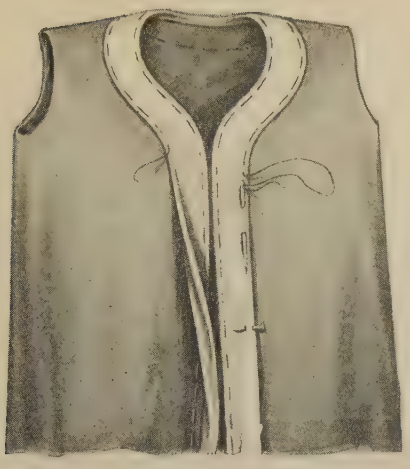
Ill. 125. Detail of Sleeve Lining

The Collar is made unlined, with a facing of the lining material. It is stitched to the neck of the coat, and the lining of the coat hemmed against this stitching. If the coat has a cape it is sewed on like the collar.

For Summer very dainty coats are made of batiste, dotted swiss, handkerchief linen or crêpe de Chine over a lining of white, pale pink or pale blue China silk. They are trimmed with hand embroidery in small fine patterns and with lace.

Piqué and henrietta could also be used for Summer baby coats. The lower and front edges may be hemmed by hand or held in place by machine stitching on the outside. The same finish is carried out at the neck and wrist.

CAPS—For Winter the cap matches the coat in material and trimming, or if you prefer you can use lingerie caps over a padded silk lining of white, pale pink or pale blue China



Ill. 126. Applying a Band

silk. The cap-strings are always separate and are made of hemstitched lawn, batiste or handkerchief linen. They are pinned on with baby pins and changed every day. In Winter a baby will need a ready-made veil of fine knitted silk or Brussels net edged with satin ribbon.

THE KIMONO OR WRAPPER is a very practical garment and may be made of flannel, cashmere or any light-weight woolen material. A very pretty little garment may be made of French flannel, dotted or plain, with a shaped band of contrasting silk or flannel. (Ill. 126.)

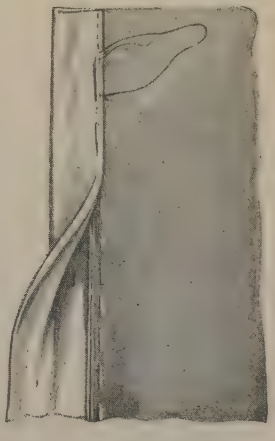
The garment is collarless, and the neck and front edges, as well as the sleeves, are finished with shaped bands. The band is basted to the inside of the wrapper, along the neck and front edges. After it is stitched on, the band is rolled over on the outside of the wrapper and basted in such a manner that it extends a trifle beyond the joining seam. The other edge of the band is turned in and basted flat to the material (Ill. 126) and is held in position by a feather-stitch. When a straight band is used, one long edge is joined to the wrapper with the seam toward the outside; the other edge is then turned under and basted over the seam as shown in Illustration 127.

French knots and various fancy stitches, scallops or little trailing vines of embroidery can be used very effectively in the trimming of these wrappers. Silk or satin ribbon may be used for the straight band. Some of these kimono wrappers are lined throughout with soft India silk. The wrapper design mentioned above is perforated in the correct length for a house sack. This convenient little garment is made like the wrapper in every particular, except the length.

A dainty little sack is made of white cashmere lined with pale pink India silk. Both the outside and lining portions are cut exactly alike, the seams stitched and pressed open. The sack and lining are then basted together, with seams turned toward the inside. The sleeve portions are gathered separately at the top. Sew the outside material of the sleeve in at the armhole. Turn the raw edge of the sleeve lining under, gather it and hem to the armhole. A tiny turnover collar may be added with the same kind of finish. The edges of the sack may be turned in and secured with a row of feather-stitching, or they may be buttonholed together by a scalloped edge. The feather-stitching is given in Chapter 25, "Trimming Stitches."

LITTLE SHOES AND SLIPPERS made of a washable material are a pretty part of the layette. The piqué or other material is cut according to a slipper pattern, following the directions given on the pattern envelope. The sole and upper part of the shoe may be lined with flannel. The outside material and the flannel lining are seamed separately and the seams pressed open. They are then basted together with their edges even. The upper and lower edges of the slipper are bound with a bias seam binding. The upper part and the sole are overhanded together on the wrong side, and the shoe is turned right side out. The ankle straps are then lined with cambric.

Work the buttonhole in the right-hand strap of one slipper and in the left-hand strap of the other. Flat bows run through tiny buckles, or rosettes of baby ribbon, can be used to trim the bootees.



Ill. 127. Straight Band

BLANKETS, AFGHANS, ETC.—The blanket should be 45 inches long and the width of the material. The handsomest blankets are made of double-faced eider-down, the edges bound with wide satin ribbon with the sewing line covered with French knots or feather-stitching. Blankets and afghans are always white, pink or blue, or white with pink or blue, or pink and blue together. The knitted afghans are made of wool. Two thicknesses of Shetland wool in pink or blue, or white with pink or blue, put together with a satin ribbon binding makes a dainty afghan for Summer. There are always new and charming ideas in afghans and the best ones with directions for making them will be found in Needle-Art. A very nice blanket can be made with two thicknesses of cheese-cloth with one thickness of cotton wadding between them. The edges are bound together with ribbon or scalloping and the three thicknesses are caught together with satin bows or knots of baby ribbon.

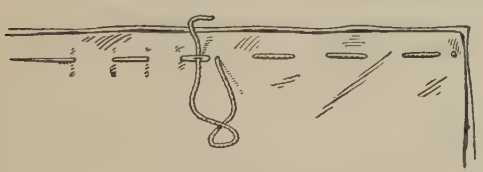
The baby will need little jackets, wrappers, sacks and bootees. You will find an excellent collection of them in the Butterick catalogue and publications and very exquisite French designs for embroidering them are given in Needle-Art. These things, however, should be left toward the last, for you are very apt to receive them as presents. They make interesting work for the last few weeks when you are more or less confined to the house and do not feel like doing other things.

CHAPTER 16

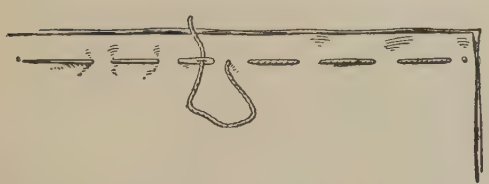
SEWING STITCHES

Knots—Bastings—Even Bastings—Uneven Bastings—Combination Bastings—Diagonal Bastings—Running Stitch—Backstitch—The Half Backstitch—The Combination Stitch—Overcasting—Overhanding—Catch-Stitch—Slant Hemming Stitch—Straight Hemming Stitch—Blind Hemming—Slip Stitch—Loose French Tacks—Tailors' Tacks

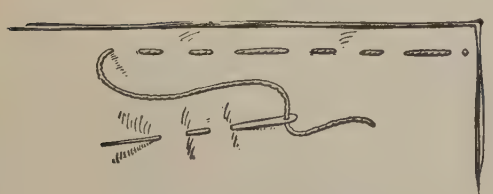
TO MAKE A KNOT, hold the threaded needle in the right hand. Take the end of the thread between the thumb and first finger of the left hand, stretching the thread tightly. Wind it around the top of the first finger, crossing it over the end held between the finger and thumb. Roll the first finger down the ball of the thumb about half an inch, carrying the thread with it, and with the second finger push the knot thus formed to the end of the thread. If a larger knot is required, wind the thread around the finger twice.



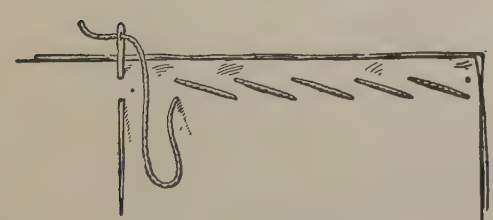
Ill. 128. Even Bastings



Ill. 129. Uneven Bastings



Ill. 130. Combination Bastings



Ill. 131. Diagonal Bastings

BASTINGS are temporary stitches used to hold two or more pieces of material together while putting in the permanent stitches. The thread should be smooth and rather fine. Careful basting is essential to successful sewing and dressmaking. There are four kinds of bastings.

EVEN BASTINGS start with a knot on the right side so that they may be easily removed. Pass the needle over and through the material, making the stitches and spaces the same length. To fasten the thread, take two stitches over the last one made. (Ill. 128.)

UNEVEN BASTINGS are made by the method just described for even bastings, except that the stitches and spaces are of unequal length. The stitches taken upon the needle are about a third shorter than the space covered by the thread. (Ill. 129.)

COMBINATION BASTINGS are used on seams where extra firmness is desired for close fitting. They are made by taking alternately, one long stitch and two short stitches. (Ill. 130.)

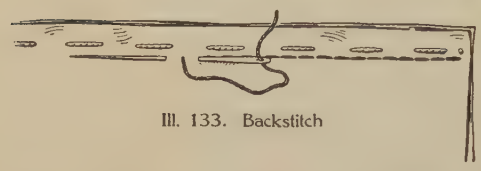
DIAGONAL BASTINGS are slanting stitches used in dressmaking and tailoring to secure the outside material to its lining, particularly where the lining

is eased on to the material, as is often the case. The method is shown in Illustration 131.)

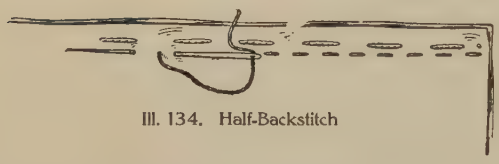
RUNNING STITCHES are shorter than bastings. The spaces and stitches are of equal length. They are used on seams that do not require the firmness of machine or backstitching. (Ill. 132.)

Ill. 132. Running Stitches

THE BACKSTITCH is made by taking up a short stitch back on the upper side and a longer one forward on the under side of the material, bringing the needle out a space in advance. Insert the needle to meet the last stitch, passing it under the material and out again a space in advance of the last stitch taken. (Ill. 133.) Fasten by making two or three stitches over the one last made. The backstitch is used on seams requiring strength and firmness.

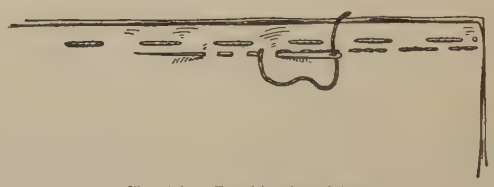


Ill. 133. Backstitch



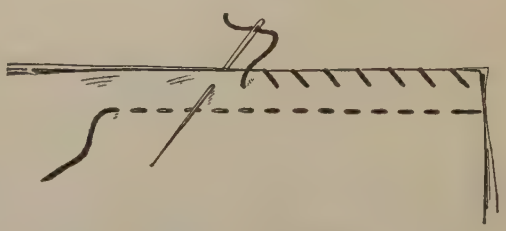
Ill. 134. Half-Backstitch

THE HALF-BACKSTITCH is made in the same manner as the backstitch, except that it is taken halfway back instead of all the way, leaving a small space between each stitch on the upper side. (Ill. 134.)



Ill. 135. Combination Stitch

THE COMBINATION STITCH consists of one backstitch and two or more small running stitches. It is fastened like the backstitch. Illustration 135 shows a combination stitch with one backstitch and two running stitches. It is used on seams requiring less strength than the backstitch.

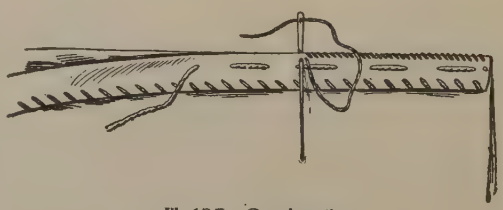


Ill. 136. Overcasting

OVERCASTING is a slanting stitch used to keep raw edges from raveling. (Ill. 136.) In taking the stitch the needle should always point toward the left shoulder. Hold the material loosely in the left hand.

Do not use a knot, but turn the end of the thread to the left and take the first two stitches over it. Make the stitches about one-eighth of an inch apart and one-eighth of an inch deep.

Keep the spaces between the stitches even and slant all the stitches in the same direction. Before overcasting, be sure that the edges are trimmed off evenly. In overcasting a bias seam, begin at the broad part of the piece and work toward the narrow part, to prevent its raveling while you are working on it.



Ill. 137. Overhanding

OVERHANDING, top, or oversewing, as it is sometimes called, is used to join folded edges or selvedges. (Ill. 137.) Baste the pieces with the folds or selvedges exactly even and sew with close stitches over and over the edges, taking up as few threads as possible, so that when finished the seam will be smooth and flat and not form an awkward ridge or cord on the wrong side of the garment.

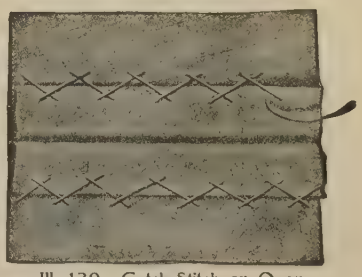
Ill. 138. Catch-Stitch

CATCH-STITCH, sometimes called *cat-stitch*, is a cross-stitch used to hold down seam edges. It is the preferred finish for the seams of flannel garments, for it does away with the clumsiness of a French or felled seam, takes the place of overcasting and prevents raveling.

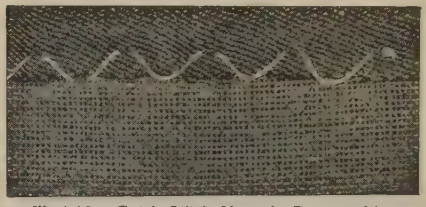
Place the edges together and run a seam, taking an occasional backstitch. Trim off one edge close to the line of sewing and press the other edge flatly over it, holding the work as shown in Illustration 138.

Make a knot and insert the needle under the edge at the lower left corner, cross the edge and take a small stitch a few threads to the right. Cross back again and insert the needle, taking a similar stitch through all the thicknesses of the material.

Always point the needle to the left and make the cross-stitches encase the raw edges. The stitch is done from left to right. If preferred, these seams may be pressed open and catch-stitched, working the stitches over the raw edge at each side of the seam, thus holding both down as shown in Illustration 139.



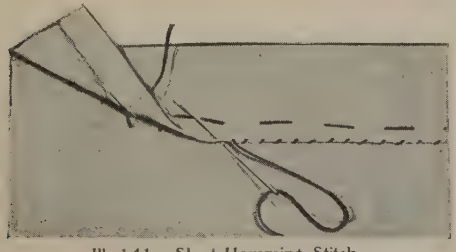
Ill. 139. Catch-Stitch on Open Seam



Ill. 140. Catch-Stitch Used in Dressmaking and Millinery

A quicker method of catch-stitching is shown in Illustration 140. This stitch has not the strength of the first method and is only used in millinery and in dressmaking where the work is concealed. This style of catch-stitching is done from right to left.

THE SLANT HEMMING STITCH is used to hold in place hems, facings, fells, etc. Each stitch slants on both the right and wrong side of the material. (Ill. 141.) Place the hem over the forefinger and under the middle finger of the left hand and hold it down with the thumb. Begin at the right hand and insert the needle through the fold leaving a short end of the thread to be caught under the stitches.

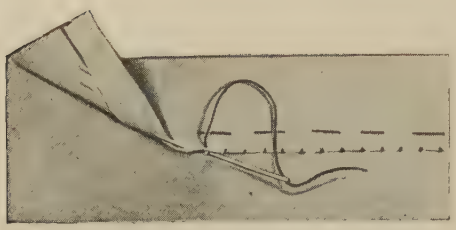


Ill. 141. Slant Hemming Stitch

Pointing the needle toward the left shoulder take a slanting stitch, taking up one or two threads of the material and the fold of the hem. At the end of the hem fasten the thread by taking two or three stitches on top of each other.

If a new thread is needed start as at the beginning, tucking both the ends of the new and old threads under the fold of the hem and secure them with the hemming stitches.

In hemming train the eye to keep the stitches even and true. take very small, almost



Ill. 142. Straight Hemming

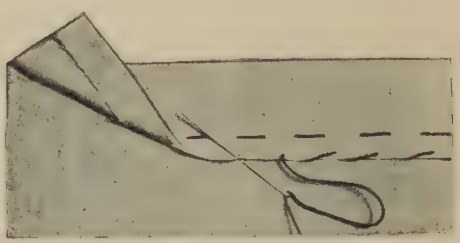
close with stitches that should show as little as possible. Start it the same way as the slanting hemming stitch.

Insert the needle into the material as close to where you brought the thread through as possible, bringing the needle up in a slanting position under the hem and bringing it out through the fold of the hem close to the edge. (Ill. 142.) This is the stitch that is preferred by tailors for felling linings in coats, etc., for the stitches show less than in the slanting stitch.

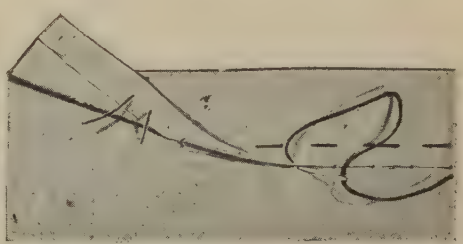
BLIND HEMMING is used when an invisible sewing is required to hold hems or facings on silk or wool. It is done more quickly than slip-stitching and is just as invisible on the right side of the garment. Only take up part of the thread in the material and insert the needle in a fold of the hem using a rather long slanting stitch between the stitches. (Ill. 143.) It is not a strong sewing but in many cases is used on silk and wool.

invisible stitches on the right side and stitches of an even length on the wrong side. Don't draw the thread tight, or leave it loose, and always use a fine needle and thread.

THE STRAIGHT HEMMING STITCH is used where an edge is to be held

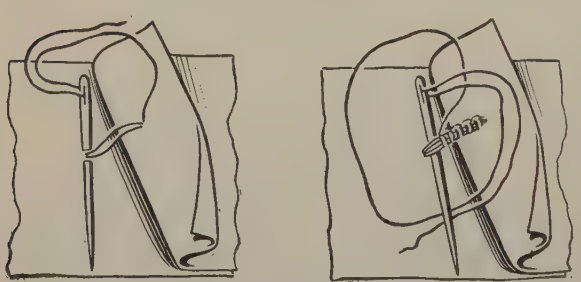


Ill. 143. Blind Hemming



Ill. 144. Slip-Stitching

SLIP-STITCHING is used when invisible sewing is required for holding hems, facings, trimmings, etc. It is not a strong sewing, but it is one of the most valuable stitches for finishing work in silk or wool. In this stitch it is necessary to take up only *part* of the thread in the material. This is what makes it invisible on the right side. The stitches should be taken as far apart as will hold the edge in place. Let the needle slip through the under side of the fold of the hem between the stitches and bring it out through the crease of the fold. (Ill. 144.) That is why it is called the slip-stitch.



Ill. 145. Method of Making French Tack

LOOSE FRENCH TACKS. They are made by taking a small stitch in the garment and one in the portion which is to be tacked to the garment, leaving a half-inch or more of thread between. Pass the needle back and forth once more, putting it into the same place, and then work several loose buttonhole-stitches back over the three strands of the silk thread. (Ill. 145.)

TAILORS' TACKS are used in cutting out garments to mark seams, perforations, etc. They are used to give a clean exact line for the sewing. When laying out the pattern on the material cut the pieces, and then with a double thread mark all the perforations as directed in the pattern instructions. Baste through both thicknesses of the cloth, alternating one long and one short stitch. Leave the long stitches loose enough to form a loop under which a finger can be passed. (Ill. 146.) Then cut every long stitch and separate the two pieces, cutting the threads that still hold them together as you go along. There will then be enough stitches in each piece to indicate the sewing line plainly and both pieces will be marked exactly alike. For waists or coats, or for any curved outline, the tack stitches should be quite short.

In using tailors' tacks for marking long tucks or plaits in skirts, etc., the loose stitch may be an inch and a half long and not left in a loop, its length supplying the necessary thread for pulling through between the two pieces of cloth.

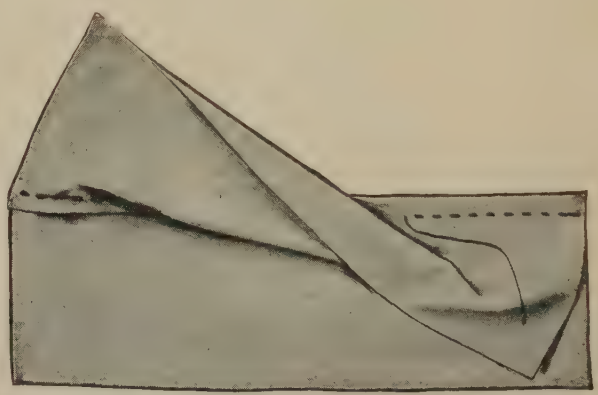
Ill. 146. Tailors' Tacks

CHAPTER 17

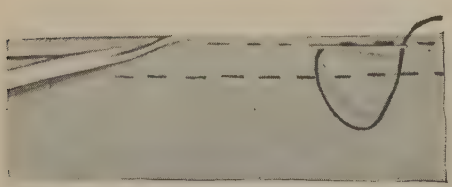
SEAMS

French Seam—Turned-in French Seam—Fell French Seam—Flat Fell Seam—Lapped Fell Seam—Roll Seam—Plain Seams Pinked—Plain Seams Bound—Joined Seams—Ordinary Tailored Seam—Broad Seam—Cord or Tucked Seam—Welt Seam—Double-Stitched Welt Seam—Open Welt Seam—Slot Seam—Double-Stitch Slot Seam—Strap Seam—Lapped or Imitation Strap Seam—Raw Edge Lapped Seam

A FRENCH SEAM is a double seam used to encase raw seam edges. Baste the two edges evenly together on the right side of the garment, and sew close to the edge. (Ill. 147.) Trim off the ravelings and turn the wrong side of the garment toward you, creasing at the seam. Make the second sewing a sufficient depth to cover the raw edges. (Ill. 147.) This seam is used for thin materials and for dainty garments where it is not desirable to show stitching on the right side. It should be used on edges that are easily turned.

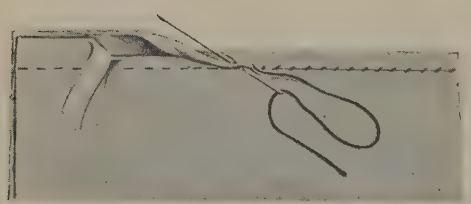


Ill. 147. French Seam



Ill. 148. Turned-in French Seam

A TURNED-IN FRENCH SEAM is used when the lines of a garment are such that this seam is more practical than the regular French seam. It is used on edges that are very much curved, and on edges that have been basted at the finished sewing line and can be finished more easily this way. Make the usual plain seam on the wrong side of the garment. Turn in both edges of the seam toward each other, turning each side the same amount. (Ill. 148.) Baste the edges together and then stitch them or finish them by top-stitching. (Chapter 16, page 83.)



Ill. 149. Fell French Seam

A FELL FRENCH SEAM is made with

the usual plain seam on the wrong side of the garment. The edge that is toward you should be trimmed down to ⅛ of an inch width. Turn the other edge toward you ⅛ of an inch and bring it to the seam line. (Ill. 149.) Finish it with a hemming stitch, Illustration 149, or by machine, or with small running stitches.

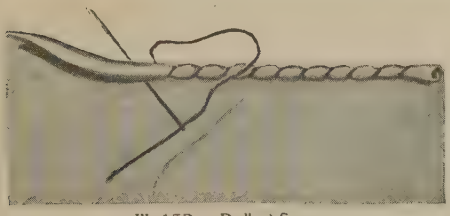
A FLAT FELL OR STITCHED SEAM has one edge hemmed down covering the other raw edge. It is used principally for wash garments such as muslin underwear made in medium-weight materials, for flannels, tailored waists and working aprons.

Baste the seam edges together on the wrong side of the garment and sew the seam with combination stitch. If the edges are bias, sew from the broad part of the piece to the narrow part to prevent the material from raveling and stretching.

Ill. 150. Flat Fell or Flat Stitched Seam

Remove the bastings and trim the edge toward you close to the sewing line. (Ill. 150.) Turn the other edge flatly over it, pressing hard with the thumb nail. Make a narrow turn, baste and hem. (Ill. 150.) This seam can be stitched by machine if preferred.

Ill. 151. Lapped Fell or Stitched Seam



Ill. 152. Rolled Seam

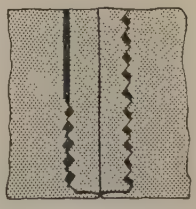
A LAPPED FELL OR STITCHED SEAM is used on flannels, tailored waists or where there is no right or wrong side. Lap one edge of the seam over the other with the seam lines exactly over each other and baste through the seam lines. Trim off the ravelings from the edges and turn the edges under so that they meet. (Ill. 151.) The edge on each side may be sewed with a hemming stitch or by machine. (Ill. 151.)

A ROLLED SEAM is used in sheer materials where an unusually narrow joining is required, and the material is likely to ravel or fray. Hold the seam edges together and trim off all the ravelings. Begin at the right end and roll the edges tightly between the thumb and forefinger of the left hand keeping the edges rolled for about 1½ inch ahead of the sewing. Whip the roll very close together making the stitches come under the roll and not through it. Draw the thread tight. (Ill. 152.) This seam will form a small roll.

TAILORED SEAMS

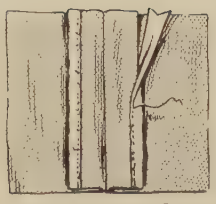
IN TAILORED garments keep the cloth smooth at the seams and make the stitching as even as possible and press carefully.

PLAIN SEAMS PINKED — In plain seams of very closely woven material that does not fray or ravel, the edges of the seams may be simply notched or pinked, and pressed open. (Ill. 153.)



Ill. 153. Edge of Plain Seam Pinked

PLAIN SEAMS BOUND— Plain seams of jackets, cloaks and other garments made of heavy material that will fray should be bound with satin, silk or farmers' satin. This is cut in bias



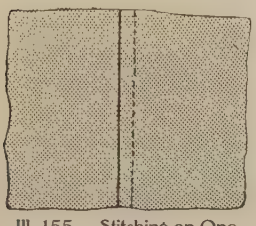
Ill. 154. Binding Seam Edges

strips just a trifle wider than the depth of the seam after it is closed. Stitch the binding on the right side of the seam edge close to the edge, then baste it flat, covering the edge. Close the seam of the garment with bastings catching through both cloth and bindings. Then stitch.

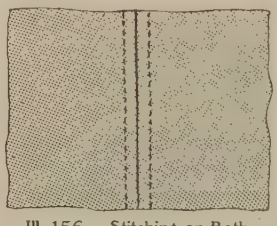
A better way, requiring more labor, however, is to stitch the seam and press it open. After pressing, the seam will have spread at the edges, especially if it is curved, and the binding can be safely applied without any chance of pulling later.

Use a seam binding wide enough to cover the edge nicely. Fold the binding through the center and press it with a warm iron. Slip the binding over the edge of the seam with the binding a little easy so that there is no danger of drawing the edge. Sew the binding on with a running stitch or stitch it by machine, catching the edge of the binding on both sides of the seam edge. (Ill. 154.)

WHEN TRIMMING is to be applied over seams, the plain seam is used. It should be finished completely and pressed before the trimming is added.



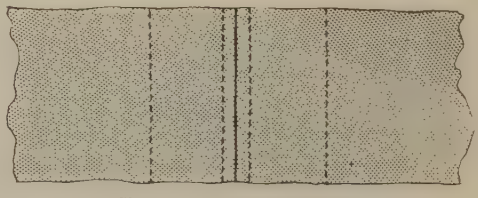
Ill. 155. Stitching on One Side of Seam



Ill. 156. Stitching on Both Sides of Seam

JOINED SEAMS of garments in which the lining is cut like the outer pattern and stitched together, are finished by turning in the raw edges of the seams of both cloth and lining toward each other and closing the edge with overhand or running stitches. Where the seam is curved, the edges must be notched every now and then to prevent the garment from pulling at such points.

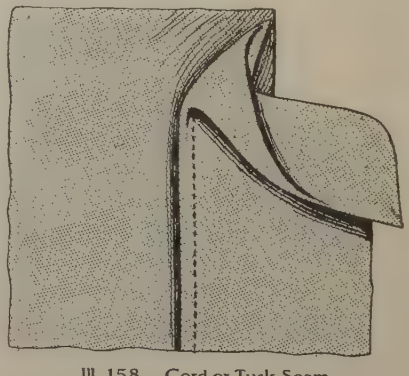
AN ORDINARY TAILORED SEAM, which makes a good, neat finish is the plain seam pressed with both edges turned to one side, and a row of machine stitching run in neatly along the one side of the seam from the right side of the garment as shown in Illustration 155. Or, if preferred, a row of stitching may be applied to each side of the seam (Ill. 156.) In the latter case, however, the seam should be pressed open before running in the stitching.



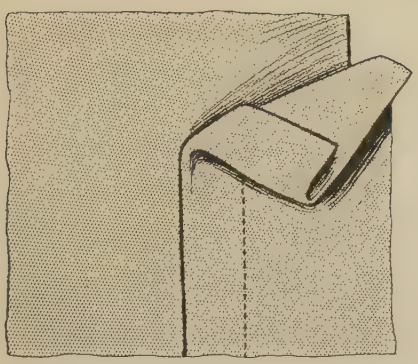
Ill. 157. Broad Seam Stitch

A BROAD SEAM is a plain, wide seam with four rows of ornamental stitching. (Ill. 157.) This seam is mostly used on tailored garments of heavy materials.

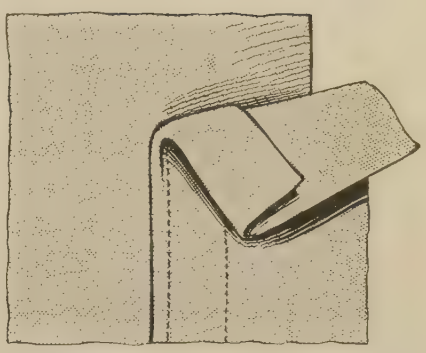
A CORD OR TUCK SEAM is a plain seam with both edges turned to one side, and a row of stitching run about one-fourth of an inch from the seam, through the three thicknesses of the goods. This creates a raised or cord-like effect. (Ill. 158.) The undesirable thickness on the under side may be cut away at the inner edge as close to the stitching as possible.



Ill. 158. Cord or Tuck Seam



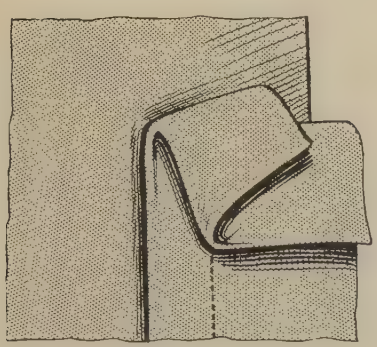
Ill. 159. Welt Seam



Ill. 160. Double-Stitched Welt

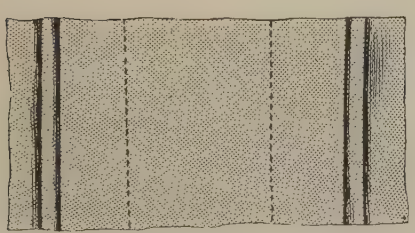
A WELT SEAM is made by first stitching a plain seam with the one edge of the material left very narrow. Then turn back the fold and baste down close along the narrower seam edge. Stitch parallel to the line of bastings, keeping the seam flat. Illustration 159 shows this seam with the machine-stitches ripped out at the top to expose the narrow seam edge underneath.

A DOUBLE-STITCHED WELT SEAM has an additional row of stitching set in one-fourth inch or less from the edge. (Ill. 160.)



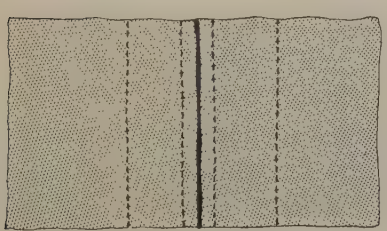
Ill. 161. Open Welt

AN OPEN WELT SEAM is first basted as for a plain seam. The tuck is then basted down flat, with the stitches directly over the line of bastings in the seam. With one row of machine-stitching the tuck-like fold and the seam are made secure. (Ill. 161.)



Ill. 162. Reverse Side of Slot Seam

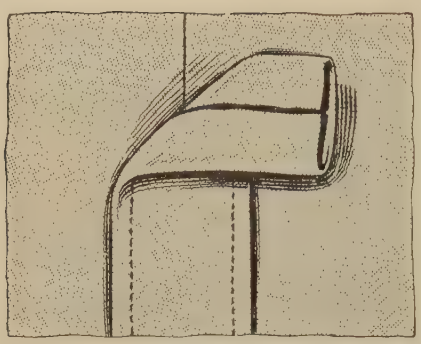
A SLOT SEAM is made by basting the seam as for a plain seam. The basting stitches should be short enough to keep the seam firm while it is being pressed open. Then baste an understrip of the material a trifle narrower than the combined width of the seam edges, directly under the basted seam. (Ill. 162.) From the right side, stitch the desired width on each side of the center. Remove the bastings. The turned edges, now free, give the slot appearance, whence the name. (Ill. 163.)



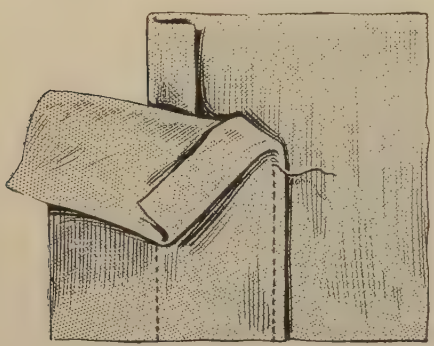
Ill. 163. Double-Stitched Slot Seam

A DOUBLE-STITCHED SLOT SEAM is produced by stitching another row each side of the center, close to the turned edges. (Ill. 163.)

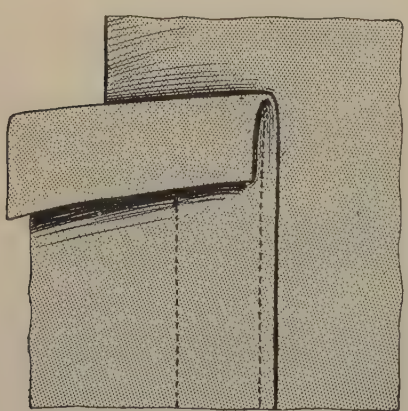
STRAP SEAMS are plain seams over which straps of the material are stitched for ornamental purposes. The strips for these straps may be cut lengthwise of plain material from pieces that are left after cutting out the garment, but experience has taught that when silk



Ill. 164. Strap Seam



Ill. 165. Lapped or Imitation Strapped Seam



Ill. 166. Raw-Edge Lapped Seam

is used it is better to cut them on the bias, and when the material is cloth the better result will be obtained if the straps are cut crosswise or bias of the goods.

For a finished strap that is five-eighths of an inch wide, the strips are cut one and one-fourth inches wide. Join the two raw edges with loose overhand stitches as shown in Illustration 137, page 82; spread out the strap with the line of joining directly on the center, and press.

When making strap seams it is desirable to graduate the thickness at the seam as much as possible. For this reason, cut the seams either wide enough so the edges on the underside will extend beyond the edges of the strap, or cut them narrower so the edges of the strap will extend beyond the seam edges.

Baste the straps carefully over the seams, with a line of bastings run along each edge. (Ill. 164.) When it is necessary to piece the straps for long seams, avoid having the joining seam in a prominent place on the garment.

A LAPPED OR IMITATION STRAP SEAM is the most practical finish for unlined garments. The edges at the seams are lapped and the raw edges turned in with a row of stitches finishing it alike on the right and wrong sides. (Ill. 165.)

A RAW-EDGE LAPPED SEAM is used in making garments of heavy, closely woven material that will not fray or ravel. The seam edges must be cut very accurately and smoothly. Baste the edges evenly, lapping them the full allowance, and stitch as near the edge of the upper lap as possible. A second row of stitching five-eighths of an inch from the first gives it a neat and tailored finish. The seam on the under side should be trimmed off evenly. (Ill. 166.)

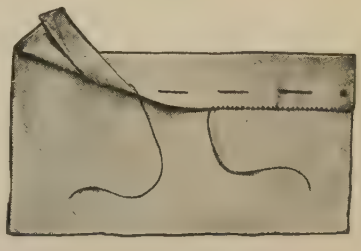
One should be very careful in deciding on the style of seam used on a tailored garment. Tweeds, homespuns, friezes, and all other rather loosely woven woolen materials should be finished with bound seams. In linens, pongees and crashes one should use the cord, bound or lapped seam. Broadcloth, meltons, kerseys, covert, and other heavy driving cloths can be pinked, as they are so closely woven that they will not ravel. To have a good tailored look the machine-stitchings on any seam must not be too fine. The thread and needle should be of medium thickness and the stitch should correspond in size.

CHAPTER 18

HEMS

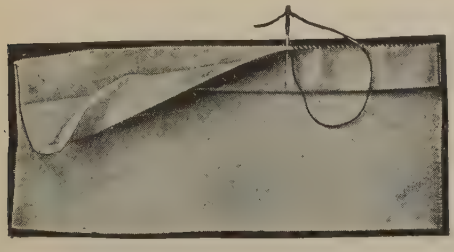
Hems—Napery or Damask Hem—French Hem—Square Corners—
Mitered Corners—Circular Hem—Plain Hem

A HEM is a finish for the edges of garments, household linens, etc. It is made by turning the edge of the material over twice. (Ill. 167.) The first turning should be narrow and must of course be perfectly even. The depth of the second turning depends on where the hem is used and the effect you want to give. Mark the depth of the second turning on the material with pins, using as a marker a card notched the desired depth of the hem. Fold the material on the line with the pins and if the hem is wide baste it at both the top and bottom.



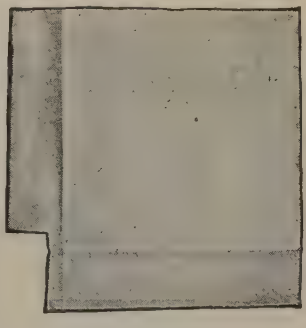
Ill. 167. Hem

A NAPERY OR DAMASK HEM is used on napkins and table-cloths. Turn under the edge of the material twice for a narrow hem. Fold the hem back on the right side, crease the material along the first fold, and overhand the fold and crease together. The needle is inserted straight, as shown in Illustration 168. Open and flatten stitches with the thumb-nail. If a square is used, turn the opposite side in the same manner. Hem the sides before folding back on the right side. No basting is needed for this hem. Take small stitches so that the work will look well when the hem is turned down. Directions for hemstitching will be found on page 120.



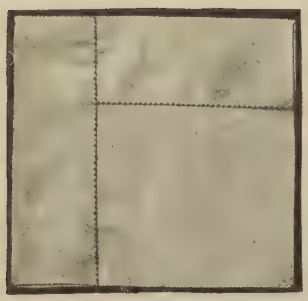
Ill. 168. Napery or Damask Hem

SQUARE CORNERS are used in hemming squares or oblongs. Turn under the hem on one edge and then turn under the hem on the edge at right angles with the first. Crease the line where the fold of the second hem crosses the first hem. Open both hems and cut away the first hem to within a seam's width of the crease and the fold of the hem. (Ill. 169.) Turn under the hems again and hem the overlapping edges of the second hem to the under side of the first hem (Ill. 170) but not through to the right side. Finish all square corners in this way.

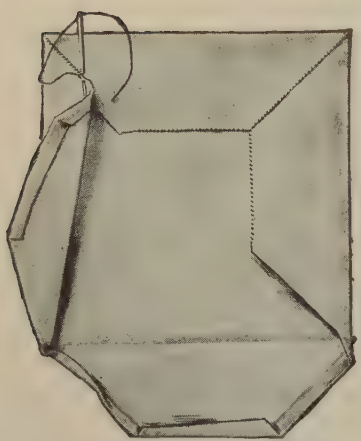


Ill. 169. Folding for Square Corners

MITERED CORNERS are made by joining two bias edges to form an angle. Turn the edges as for hems, and crease. Open the material, fold the corner toward the center, and crease where the lines cross. Cut the corner off, allowing



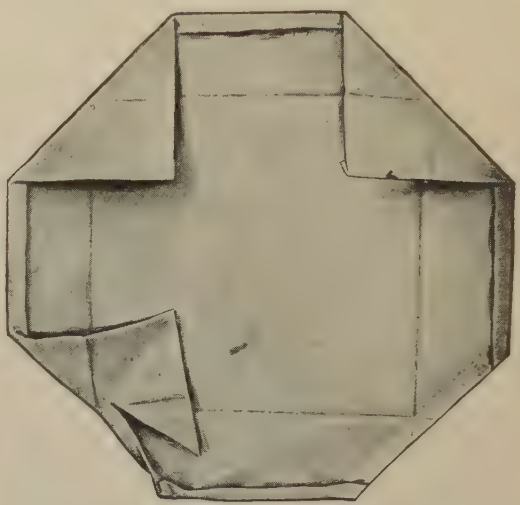
Ill. 170. Hemming Square Corners



Ill. 172. Hemming Mitered Corners

a narrow turning (Ill. 171). Fold the hems down all around, bring the mitered corners together, and hem the side (Ill. 172). Hem the corners, but do not catch the stitches through the material underneath.

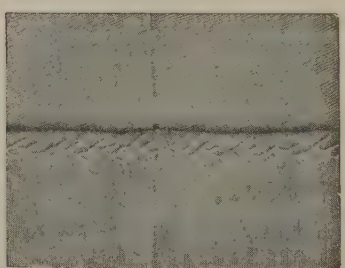
FRENCH HEM The seams must be stitched to within twice the depth of the finished hem, as shown in Illustration 173. Clip the seam at



Ill. 171. Folding for Mitered Corners

this point to the stitching, turn the lower edges toward the right side and stitch the remainder of the seam. Press open, turn the hem to the right side, baste and feather-stitch (Ill. 174), or finish in any desirable way.

Ill. 173. Reversing Seam for French Hem

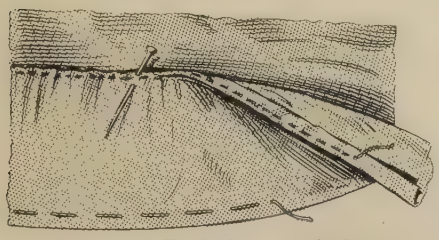


Ill. 174. French Hem on Flannel Skirt

A CIRCULAR HEM is often used on a skirt or garment that is not straight at the lower edge.

If the material is soft in texture, the top of the hem is simply turned under and a gathering-thread run in close to the turning. (Ill. 175.) Draw the gathering-thread till the top of the hem is the same size as the part to which it is to be sewed. (Ill. 175.) Blind-stitch it or machine-stitch it to the garment.

If the material of the garment is of heavy weight the upper edge should be gathered without turning it under (Ill. 176) and the raw edge should be covered with a strip of seam-binding. (Ill. 176.) The lower edge of this seam-binding should be sewed to the hem but not to the garment.



Ill. 175. A Circular Hem with the Edge Turned Under

Before sewing the top of the hem in place slip a piece of muslin cut the shape of the bottom of the garment under the hem and press the hem flat, shrinking out as much of the fulness as possible. The piece of muslin will prevent the fulness in the hem from making marks on the garment during the pressing. The piece of muslin need not be the full width or size of the garment or hem. It can be a comparatively short piece and can be moved as the pressing is done.

After the hem has been pressed in this manner, hem the upper edge of the seam binding to the garment with invisible stitches.

Ill. 176. Covering the Raw Edge of a Circular Hem with Seam-Binding

A HEM FOR A SLIGHTLY GORED OR STRAIGHT SKIRT. The hem edge is turned under in the usual way. If an invisible sewing is desired, the turned-under edge of the hem is stitched close to the turning and then blind-stitched neatly and carefully to the garment.

CHAPTER 19

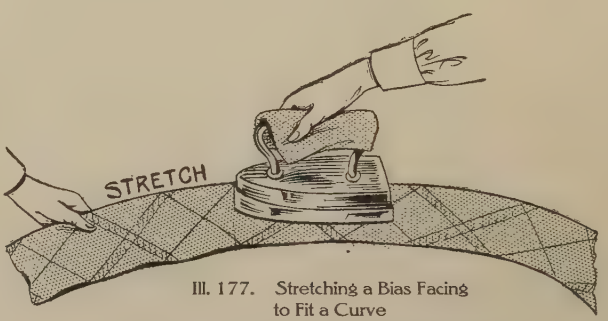
FACINGS

False Hem or Facing—Straight Facing—Bias Facing—Shaped Facing—Sewed-On Facing—Applied Facing—Extension Facing—Sewed-On Extension Facing—Applied Extension Facing—Corded Facing—Piped Facing

A FALSE HEM OR FACING is often preferred for the finish of an edge. A garment can sometimes be cut from less material by using a facing, for a hem requires extra length or width while a facing can often be cut from pieces which would not otherwise be used.

A hem is better than a facing for thin materials as the joining seam of the facing would show in transparent materials and would not be pretty.

A STRAIGHT FACING is used if the edge to be faced is a perfectly straight line, no matter whether the thread or grain of the goods is straight or bias. The facing may be cut lengthwise or crosswise of the material.



Ill. 177. Stretching a Bias Facing to Fit a Curve

A BIAS FACING is used if the edge to be faced is curved, for the bias facing can be stretched to fit the shape of the edge. To stretch the facing press it, stretching it at the outer edge as you do so. (Ill. 177.)

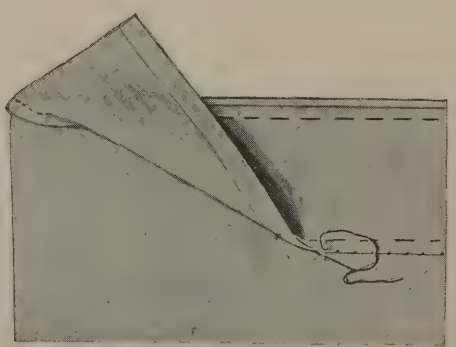
Ill. 178. A Shaped Facing

A SHAPED FACING is cut the same shape and on the same grain of the material as the part to be faced. (Ill. 178.)

It is used on all edges which are not in a straight line but which are curved or irregular.

FACINGS may be sewed to an edge and then turned, or the edge may be turned first and the facing applied.

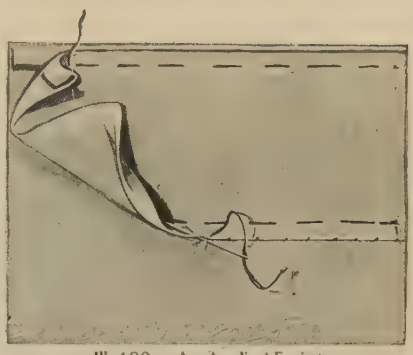
THE SEWED-ON FACING—The facing strips are pieced together and the seams pressed open. Baste and stitch the facing to the edge with the



Ill. 179. Sewed-On Facing

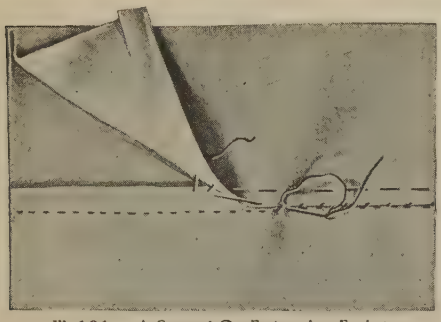
right sides together. Turn the facing over to the wrong side and baste it down flat along the edge, drawing the seam about ⅛ of an inch from the fold. (Ill. 179.) Baste again along the inner edge of the facing turning in a narrow seam, or cover the edge with seam-binding.

THE APPLIED FACING. Turn under one or both edges of the facing, baste and press. Turn under the edge of the garment and baste it. (Ill. 180.) If the edge draws, clip it to make it lie flat. Baste the edge of the facing about ½ an inch from the edge of the garment; then baste along the inner edge of the facing. (Ill. 180.)

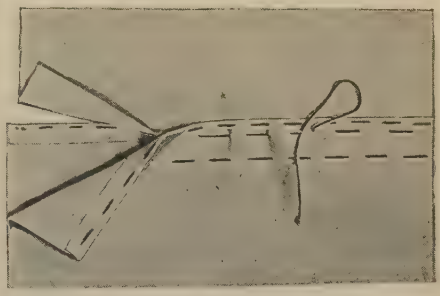


Ill. 180. An Applied Facing

AN EXTENSION FACING is used on any edge which is a straight line or which is nearly a straight line so that the facing can be eased enough to make it lie flat, but not so much that the easing will show after pressing.

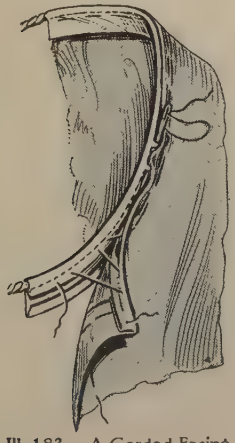


Ill. 181. A Sewed-On Extension Facing



Ill. 182. An Applied Extension Facing

THE SEWED-ON EXTENSION FACING. Cut a facing twice the width the facing should be when finished, plus a seam allowance on each edge. Baste and stitch the facing to the edge with right sides together. Turn under the loose edge of facing and baste it to wrong side of the garment, covering the seam. (Ill. 181.)



Ill. 183. A Corded Facing

THE APPLIED EXTENSION FACING. Turn under all edges of the facing and baste them. Fold the facing through the center and baste it a short distance from the edge with the edges even. Slip the edge of the garment between the edges of the facing and baste. (Ill. 182.) The applied extension facing should be used when the edge is not perfectly straight and the facing can not be eased to it. (Ill. 182.)

TO APPLY A CORDED FACING. Turn under the edge you are going to face as allowed for on the pattern and baste it. Baste the facing flat to the inside of the edge with just the cording extending beyond the edge. A cord is put in a facing the same way it is put in a cord piping. (Page 130, chapter 26.)

Baste on the right side so that you can see what you are doing. (Ill. 183.) Slip-stitch the cord in place with invisible stitches just under the edge of the garment. (Ill. 183.) The free edge of the facing should be turned

under a seam's width and, if necessary, stretched to fit the edge of the garment. If an invisible sewing is desired the turned-under edge of the facing is stitched close to the turning, *not to the garment.* It simply lies flat against the garment. It does away with the second sewing of the facing to the garment, a thing that few amateurs can do invisibly.

TO APPLY A PIPED FACING. The method of applying a piped facing is exactly the same as applying a cord facing. The cord is simply omitted.

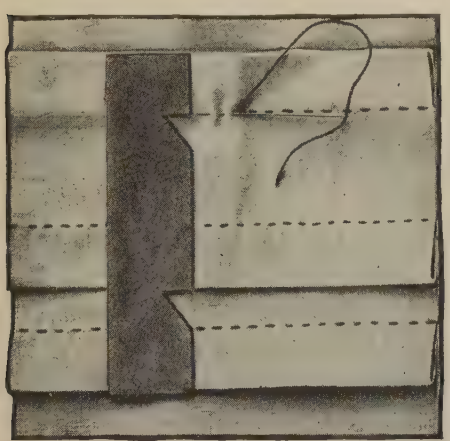
CHAPTER 20

TUCKS AND PLAITS

Tucks—Nun's Tucks—Curved Tucks—Cross Tucking—Laying Plaits—Stitching Plaits—Supporting Inlaid Plaits

TUCKS should be marked with a measure so that they will be of even width.

NUN'S TUCKS are wide tucks usually two inches or more in width. The method of making all tucks is the same more or less, but the wider the tucks, the greater the difficulty in keeping the tucks and the distance between them even, especially when the bottom of a skirt is circular. In such a case the tucks must be marked and basted before the stitching is done.

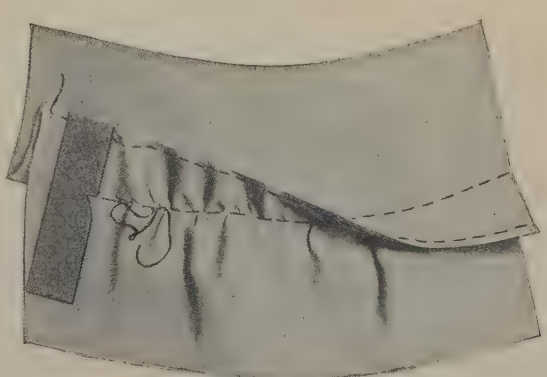


Ill. 184. Tucks

Cut the gage from a piece of cardboard, and from the end measure down the width of first tuck, making a slash and a bias cut to meet the slash. (Ill. 184.) Make a second cut as shown in Illustration 184, allowing for width of space and second tuck.

It is quicker and more accurate to make a gage of this sort in measuring short spaces, such as hems, tucks and the spaces between them, than to use the tape measure, as sometimes the eye becomes confused at the small marks on the tape, and mistakes are made that will prove quite serious.

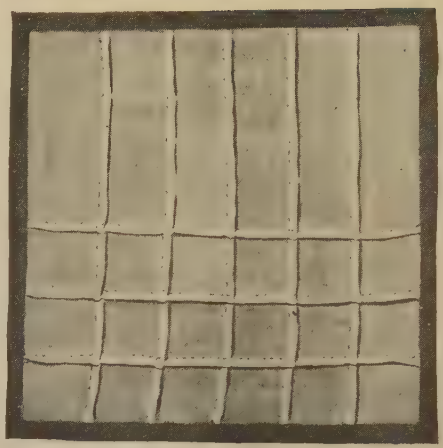
CURVED TUCKS—Curved tucks are sewed on a curved line which makes the under side fuller than the upper side. Mark the edge of tuck with tailors' tacks (page 85) or pins, fold material on this mark and baste quite close to the edge (Ill. 185.) Mark the depth of the tuck from this edge, using a gage to keep the tuck an even width and baste. In sewing the tuck the extra fulness must be eased on the under side of the tuck as you sew. Be careful to distribute this fulness evenly so that it does not fall in bunches or draw the edge of the tuck out of place.



Ill. 185. Curved Tucks

CROSS TUCKING is an effective trimming for waists, blouses, dresses, etc. All

tucks running in one direction should be made first. The cross tucks should be the same size and should be placed the same distance apart as the first tucks, so that when the tucks and cross tucks are finished they will form perfect squares. (Ill. 186.) Cross tucks may be of various sizes, but pin-tucks placed about an inch apart (measuring from the sewing of one tuck to the edge of the next) are particularly dainty.



Ill. 186. Cross Tucks

PLAITS

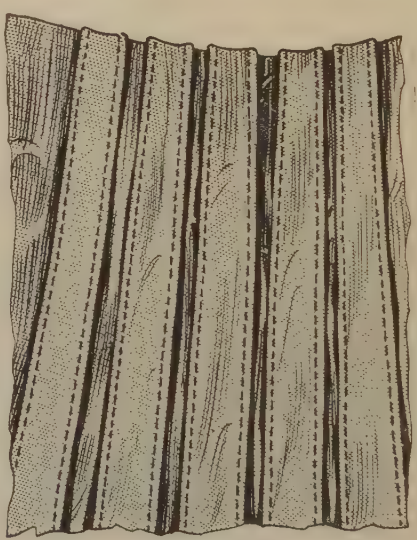
IN LAYING PLAITS in a garment it is advisable if possible to lay the plaits before the seams are joined.

IN STITCHING PLAITS it is best to leave at least one seam of the garment open, and if it is a skirt, remove it from the belt, for the work can be more easily handled under the machine if it is open and flat.

After stitching the plaits as desired, baste and stitch the seam.

If it is a skirt, put it on the belt, press the plaits and try the skirt on to get the correct length.

A hem is the best finish for the bottom of a plaited skirt or dress. (Chapter 18, page 93.)

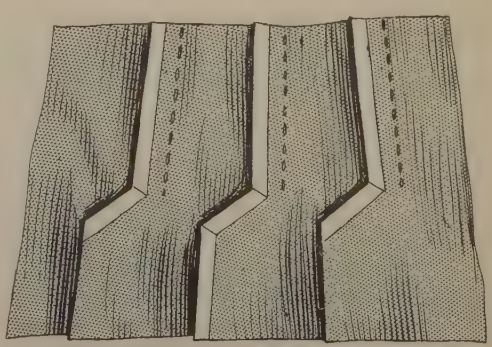


Ill. 187. The Box Plaits Basted in Place

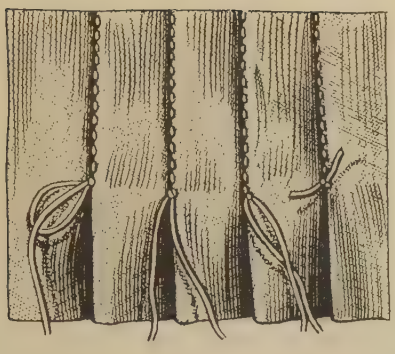
Be careful to get the plaits even, without any draw, especially where the edges come bias.

As each plait is flattened, it should be basted a little distance from the fold edge, as shown in Illustration 187, to keep it in shape. This will be found a great convenience later in working on the garment.

When a plaited skirt is made of heavy material or is lapped very much at the waist in fitting, it may be made less bulky by cutting away the surplus material after the plaits are stitched. The under-lapping material is cut away to within an inch or so of where the stitching finishes. (Ill. 188.) From that point it is cut across the top of the plait. (Ill. 188.) The raw edges left in this way are bound with a bias strip of lining or ribbon seam binding, that will finish across the top of each plait (Ill. 188,) except where the seams that join the



Ill. 188. Plaits Cut Away on Reverse Side of Skirt



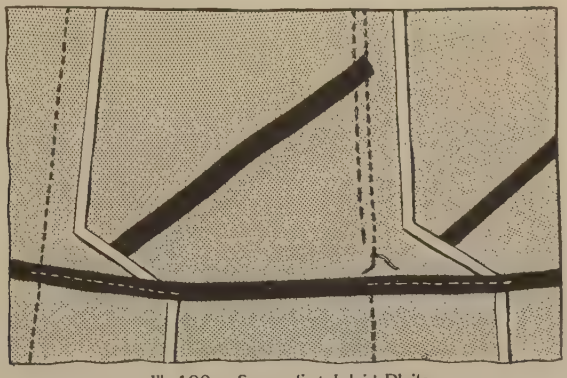
Ill. 189. Tying Threads

breadths form the inner fold of a plait. In that case the binding will continue down the raw edges of that seam to the bottom of the skirt.

In cases where the plaits are not stitched the entire length, the thread-ends on the under side must be securely tied, as shown in Illustration 189.

Gored skirts that have a side plait or an inverted box plait let into the seams some distance up from the bottom, are sometimes troublesome because of a tendency of these plaits to show below the bottom edge of the skirt since there is nothing to which they may be attached. This trouble may be avoided in the manner shown in Illustration 190.

The seam edge and the edge of each of these plaits are bound, and after the skirt is finished a tape or strap of lining is sewed to the top of each plait and is carried from one to the other all around the skirt. (Ill. 190.) The tape will generally be found sufficient stay, but in a woolen skirt of heavy cloth an additional tape or strap may run diagonally from the top of each plait to the next seam and be securely sewed there to the wrong side of the skirt. This stay also is in Illustration 190.



Ill. 190. Supporting Inlaid Plaits

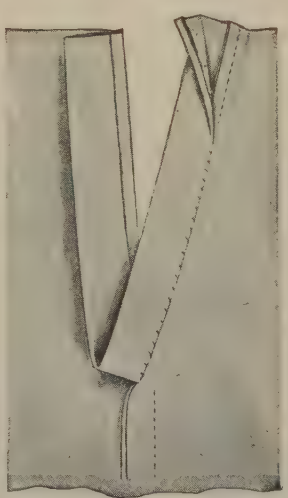
CHAPTER 21

PLACKETS

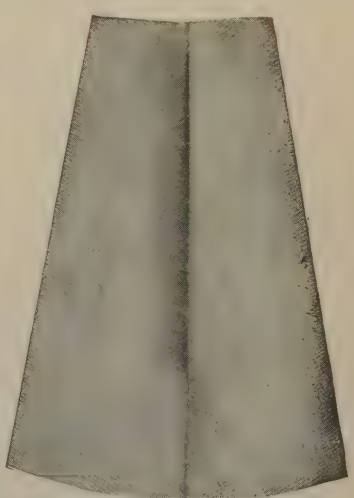
For Unlined Dresses—For Cloth Skirts - Placket at Center of Inverted Plait—At Underfold of Plait—At Center of a Habit Back—Under a Strapped Seam—For a Skirt Set in Same Belt with Foundation Skirt—Underwear Plackets—Feather-Stitched Hem on Plackets

PLACKETS SUCH AS ARE MADE FOR UNLINED DRESSES are shown in Illustrations 191 and 192. This placket is used on skirts of unlined dresses when the outside sewing would be an objection; also on dresses that have to visit the laundry. Use a strip twice the length of the opening and three and three-quarter inches wide.

Lay the lap along the edge of the opening with the right side of the lap and skirt together and baste them in a narrow seam. (Ill. 191.) Run it almost to a point at the lower end of the opening. Turn the free edge under and hem it close to the sewing. (Ill. 191.) When this strip or lap is applied above the back seam of a skirt, it is set back an eighth of an inch from the stitching of the seam. One side is extended out to form the underlap, and the other side is turned under on an even line with the stitching of the seam. When the placket is closed, the entire lap is hidden. (Ill. 192.)



Ill. 191. Inside View of Continuous Lap Placket



Ill. 192. Outside View of Continuous-Lap Placket

In transparent fabrics such as chiffon, etc., which are not sent to the laundry, the skirt placket should be made as inconspicuous as possible. Don't face the placket edges as the seams would show. Turn a hem and overcast the loose edges finely to show as little as possible. These materials as a rule are made in soft styles where there is no strain on the placket edges. Patent fasteners can be used for the closing, as few of them and as small as will hold the placket. (Chapter 24, page 116.) Use no other sewing on the placket other than the sewing for the fasteners.

THE PLACKETS FOR CLOTH SKIRTS require neat and tailor-like workmanship. Great care must be taken in handling the edges of the opening. They are generally bias, and stretch easily. If the upper edge becomes stretched, it will bulge when the skirt is on the figure—a defect you probably have often noticed on other women. Hooks and eyes or patent fasteners (page 116) should be placed sufficiently close together to prevent the skirt from gaping. Any stitching that shows through on the outside should be

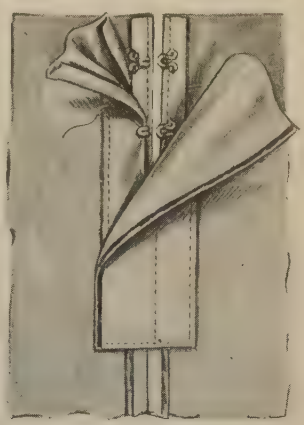
Ill. 193. Simple Placket Where There Is No Strain

done evenly and with a suitable stitch and tension. Otherwise the placket-hole will have a careless appearance. A placket-hole should be ten or eleven inches deep unless the figure is unusually large and full, requiring a still deeper opening.

The design of the skirt regulates the position and finish of the placket. It may be at the center or side back, the front or side front.

Illustration 193 shows a simple finish for a placket which may be used for a skirt that has fulness at the top so that no strain comes on the placket-hole. The overlapping edge is finished with a facing and the under edge with an underlap. The facing can be machine-stitched or finished invisibly by hand according to the finish of the skirt. Snap fasteners (Chapter 24, page 116) may be used for the closing since there is no strain. The fasteners should be placed about two inches apart.

Ill. 194. Placket in Center of Inverted Plait

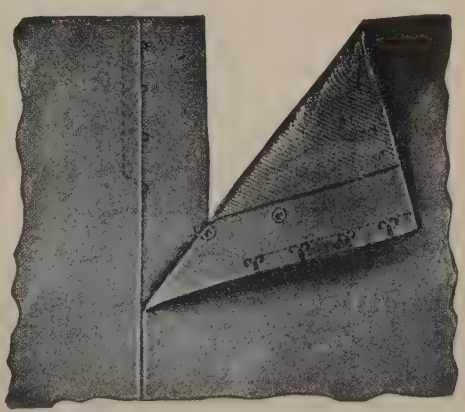


Ill. 195. Finish of Placket in Ill. 194

A PLACKET-HOLE AT THE CENTER OF AN INVERTED PLAIT is shown in Illustration 194. The placket comes under an inverted plait at the center back of the skirt which fits plainly at the top.

The first step in finishing the placket of a skirt of this kind is to turn the skirt edges back as allowed by the pattern.

Stitch the edges of the placket-hole and sew on the hooks and eyes as illustrated, taking care that the stitches don't show through on the outside of the skirt. Cover the hooks on the right side with a facing of silk. Sew an underlap of material an inch and a half wide, finished, to the left edge, and bind the raw edge of the lap with binding ribbon. (Ill. 195.)



Ill. 196. Placket Showing Hooks and Eyes

A PLACKET-HOLE AT THE UNDER FOLD OF A PLAIT is often used. Cut through the crease or under fold in the plait to the regular placket depth. Bind both cut edges of the plait with binding ribbon or a binding of thin silk. This method allows the plait to serve as a placket underlap. The outer fold of the plait may be stitched (Ill. 196), leaving the under portion of the plait free. Illustration 196 shows the position of the hooks and eyes or the patent fasteners on the under fold of the plait.

If the plait is in a skirt that fits at the top so that there is likely to be a strain on the placket, hooks and eyes are the strongest fastenings. But if it is a plaited skirt where the plaits fall free and there is no strain on the placket, snap fasteners may be used.

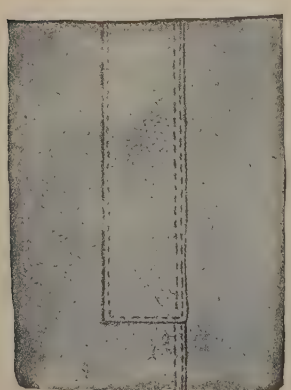
THE PLACKET-HOLE AT THE CENTER OF A HABIT BACK is practically the same as for the skirt with an inverted plait closed at the center-back seam. (Ill. 197.)

Ill. 197. Finished Placket on Habit-Back Skirt

A PLACKET-HOLE UNDER A STRAPPED SEAM is shown in Illustration 198. The right-hand fold of the strap is stitched flat to the skirt. The left-hand edge of the strap is turned under and stitched to itself, following the same line of stitching that holds the rest of the strap to the skirt. (Ill. 198.)

The hooks are sewed to the left edge of the strap. Notice that they are set close together and a trifle back from the edge. A strap placket must be held firmly to keep the line of trimming absolutely straight. For the same reason it is just as well to add a row of patent fasteners just back of the hooks. (Ill. 198.)

Ill. 198. Placket Finish of Strapped Seam

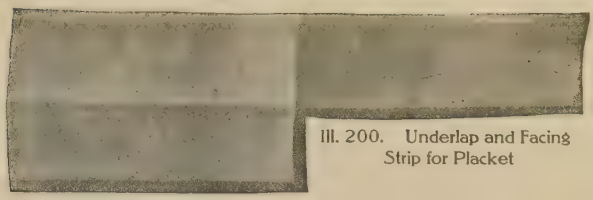


Ill 199. Reverse Side of Underlap

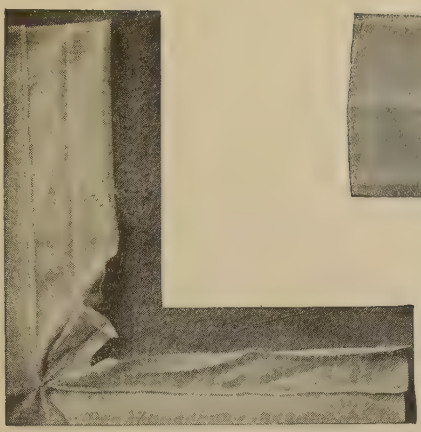
The underlap should be an inch and a half wide and an inch longer than the placket-hole, finished. (Ill. 199.) It should be made of the skirt material and its edges bound with seam binding or silk. Blind loops are used instead of eyes and should be worked on the skirt in corresponding positions to the eyes. The fasteners are sewed to the lap.

THE PLACKET-HOLE IN A SKIRT SET IN THE SAME BELT with its foundation skirt is made by the same methods as an ordinary placket. In such an instance, the placket opening of the skirt and foundation skirt are finished separately.

Whatever kind of placket is used, one should be particularly careful to see that the hooks and eyes or fasteners are so arranged that they will keep the holes securely closed. Nothing looks worse than a gaping placket, and any woman who takes a pride in her personal appearance will pay special attention to this part of her dressmaking.



Ill. 200. Underlap and Facing Strip for Placket



Ill. 201. Underlap and Facing Stitched to Placket Slit in Skirt

Ill. 202. Folded to Position

Ill. 203. Finished Placket

UNDERWEAR PLACKETS

UNDERWEAR PLACKETS are made in the following manner. If there is no seam, cut the opening in the garment the desired length. It should be long enough to slip easily over the head. Cut for a lap a strip of material lengthwise of the goods. It should be twice the length of the placket opening and three and three-quarter inches wide. Fold the ends together and crease through center; open and fold the sides together and crease. Cut out one section to within a small seam of the crease as shown in Illustration 200.

Baste the long straight edge of the lap to both edges of the opening, making a narrow seam. Run it almost to a point at the lower edge of the opening. (Ill. 201.) Make a narrow turning on the three edges of both the narrow and the wide part of the lap. Double the wide part back (Ill. 202), baste the edge over the line of the sewing, and hem. This forms the underlap. Turn the narrow part back on the line of sewing, baste the free edge to the garment to form an underfacing, and hem. The end of the underlap is turned under, basted and stitched across. The finished closing is shown in Illustration 203. This placket has an outside row of stitching. It is usually employed for drawers, petticoats, etc.

Ill. 204. Feather-stitched Hem at Placket

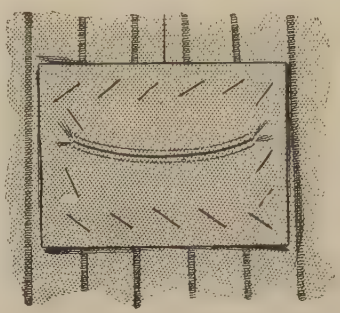
A FEATHER-STITCHED HEM ON A PLACKET used on flannel petticoats is shown in Illustration 204.

CHAPTER 22

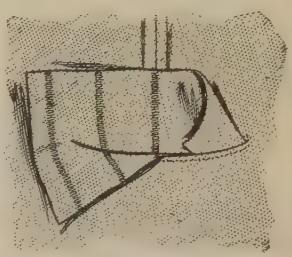
POCKETS

Patch Pockets—Slash Pocket—Pocket with a Straight Opening—Pocket with an In-and-Out Lap—Pocket with a Welt—Bound Pocket Opening

THE various styles of pockets used on tailored garments and boys' suits which require some technical knowledge will be treated in this chapter.



Ill. 205. Facing of the Slash Pocket



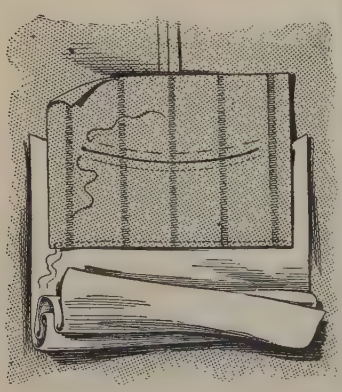
Ill. 206. Pushing Facing Through to Wrong Side

A PATCH POCKET is simply a patch sewed on three of its sides to the outside of the garment. Patch pockets vary in size and shape according to the style of the garment and the position they occupy. The upper edge that is left open may be simply hemmed or faced, or trimmed in any way that the character of the garment may suggest. All other edges of the pocket are turned under, basted and stitched to the garment. In all cases the essential feature of a patch pocket is neatness.

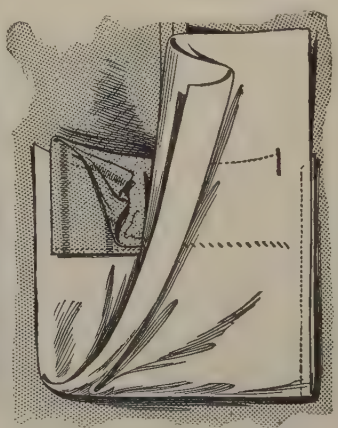
A SLASH POCKET (Ill. 210) is one that is made on the inside of the garment and has a slit opening through to the outside. Mark the line for the opening with tailors' tacks (page 85). Run a line of bastings in colored thread through the perforations to mark the line still more sharply, letting the bastings show on both sides of the material.

Cut a piece of the suit material for a facing. It should be about three inches wide and an inch longer than the pocket opening. Baste it face down to the right side of the garment so that its center comes exactly over the pocket opening and the facing itself extends half an inch beyond each end of the opening. (Ill. 205.) From the wrong side of the garment run another row of colored bastings along the line for the pocket opening so that the second row will show through on the pocket facing.

From the right side place a row of machine stitching on each side of the

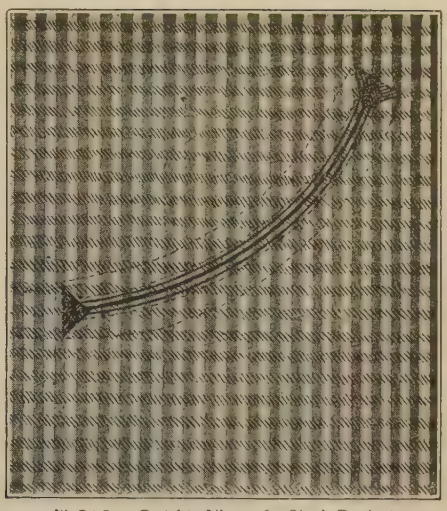


Ill. 207. Pocket Slipped Under the Facing



Ill. 208. Pocket Turned Up and Stitched

Ill. 209. Inside View of a Slash Pocket

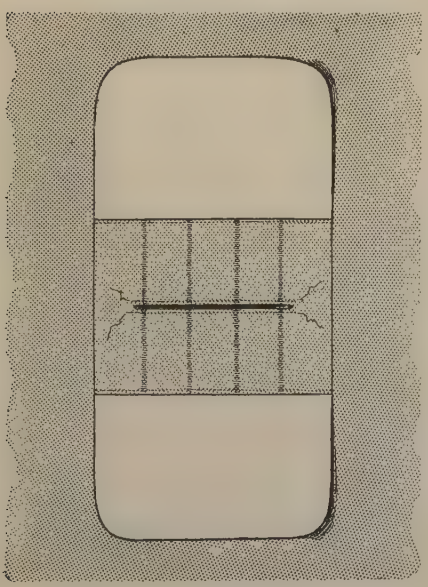


Ill. 210. Outside View of a Slash Pocket

pocket line and about an eighth of an inch from it. (Ill. 205.) Tie the ends of the threads firmly so that the stitching can not pull out, and then cut through the pocket line with a sharp knife, cutting through both the facing and the garment material. Push the facing through the slit. (Ill. 206.)

Rebaste the facing from the outside, letting it form a head or cording an eighth of an inch deep at the edges of the pocket. It should be stitched on the upper edge of the pocket hole from the right side. Cross-stitch the pocket edges together to hold them in shape until the garment is finished. Turn down the upper edge of the pocket facing as close to the stitching as possible, and press flat to wrong side of garment. (Ill. 208.)

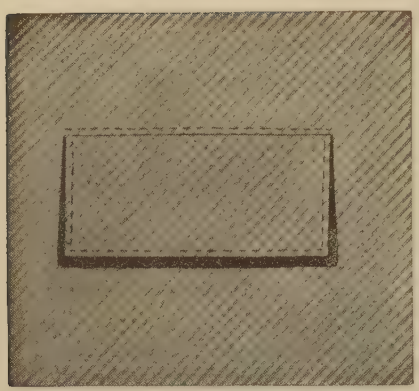
Cut from strong cotton or drill a pocket piece about twelve and a half inches long and two inches wider than the pocket opening. Shape one end of the pocket like the curved pocket opening and insert it between the lower pocket facing and the garment, close to the opening. (Ill. 207.) Baste it in place from the wrong side, turn the garment portion over to right side, and stitch through both facing and pocket close to opening. Turn under lower edge of pocket facing and stitch it to pocket (Ill. 207), but not to the garment.



Ill. 211. For a Straight Pocket Opening

Now turn up the pocket about four and a half inches from the opening and baste it in place with its upper edge toward the top of the garment. From the right side, stitch through the garment and the pocket along the upper edge of the pocket opening. Turn under the edge of the upper part of the facing and hem it to the pocket (Ill. 208). Do it from the right side, pushing the pocket and facing through the slit. The sides of the pocket are closed with a row of machine stitching about three-eighths of an inch from the edges. (Ill. 209.) The ends (Ill. 210) are finished with an arrowhead (page 127).

A PERFECTLY STRAIGHT OPENING has a facing of material applied as directed above. (Ills. 205 and 206.) Two pocket pieces are



Ill. 212. The In-and-Out Lap Pocket is Used a Great Deal for Tailored Garments

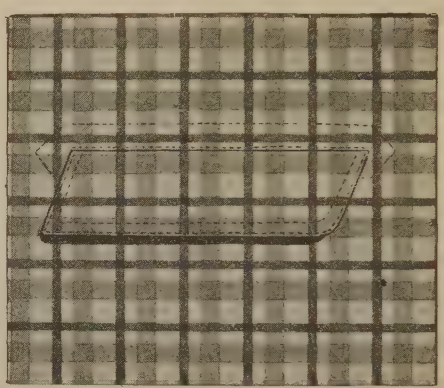
cut of pocketing or drill, the lower four and a half inches long, the upper piece five inches long. Both pieces should be an inch wider than the opening.

The pocket pieces are slipped under the facings, basted and stitched from the right side. (Ill. 211.) Strengthen the ends of the opening on the right side with a bar tack or arrow-head. (Chapter 25, page 127.)

The raw edges of the facings are turned under and stitched to the pocket pieces (Ill. 211). The upper pocket piece is then turned down over the lower and basted and stitched to it around its three open sides. The raw edges may be bound or overcast.

This pocket is illustrated on the preceding page.

IN A POCKET WITH AN IN-AND-OUT LAP the latter is finished completely before the pocket is begun. Cut the piece for the lap from the cloth, being careful to have the grain or stripe of the goods match when the lap is laid on the jacket in the position it will have when the pocket is completed. (Ill. 212.) Turn in and baste a seam on three sides. Run two rows of even stitching around the edge from the right side, the first row one-eighth of an inch from the edge. Then add a lining of silk, slip-stitching it on by hand.



Ill. 213. In Check, Stripe or Plaid Material the Lines in the Lap Should Match the Lines in the Garment

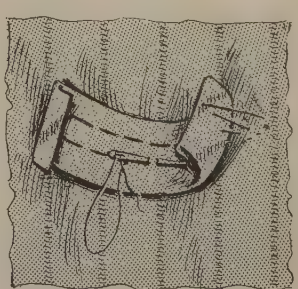
Now lay the finished lap face down on the goods with its raw edge down, and even with the line of bastings that indicate the pocket opening. The rest of the work is the same as for the pocket described above. In this case, however, the section of the facing strip which is supplemented by the lap is cut away.

AN OPEN POCKET is made similar to the one having an in-and-out lap. The lap is made straight or on a slant (Ill. 213), not quite so wide as for a loose lap, and is joined to the garment at the lower edge of the slit in an upright position and is attached to it at each side.

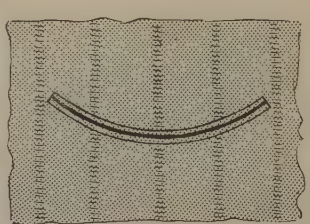
A BOUND POCKET OPENING should be bound with a bias strip of self or contrasting material about 1½ inch wide and ½ inch longer than the pocket opening. Turn under each end of the strip ¼ of an inch. (Ill. 214.)

Mark the line of the pocket through the pocket perforations with tailors' tacks. (Page 85.)

Place the strip on the outside of the



Ill. 214. Basting On the Binding

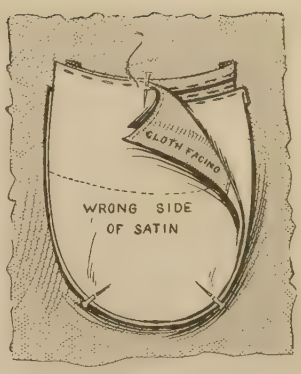


Ill. 215. The Bound Pocket Opening

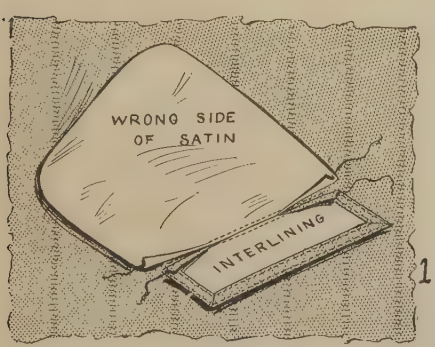
garment with the center of the strip over the line of the pocket. (Ill. 214.) Baste the strip to the garment. (Ill. 214.) Run a basting line through the tailors' tacks, and through the center of the strip and stitch the strip to the garment ⅛ of an inch each side of this basting line.

Cut the pocket opening through the garment and strip in a clean, even line. Push the binding through the slash to the wrong side of the garment and baste it into position letting it form an ⅛-of-an-inch binding at the edge of the opening. (Ill. 215.) Slip-stitch the corners of the binding so they will not fray.

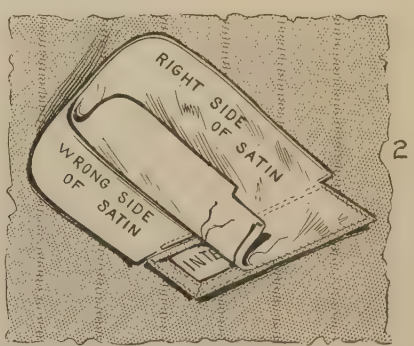
Cut the pocket sections of satin or lining material about seven inches long and let them extend about ½ an inch beyond each end of the opening (Ill. 216), shaping them as illustrated. Face the under section of the pocket three inches from the top with the material of the garment. (Ill. 216.) Baste the pocket sections to the binding on the inside of the garment as illustrated.



Ill. 216. The Pocket for the Bound Pockethole

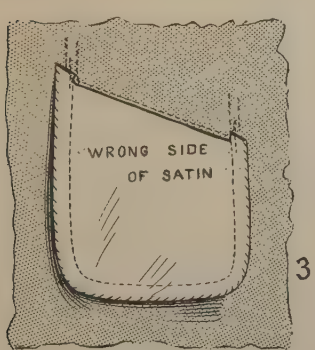


Ill. 217. The Welt and Inner Section of the Welt Pocket



Ill. 218. The Welt and Outer Section of the Welt Pocket

Sew the pocket sections to the binding by hand, using one of the hemming stitch Baste and stitch the pocket sections together to form a pocket and overcast the raw edge.



Ill. 219. The Two Pocket Sections Stitched and Overcast Together

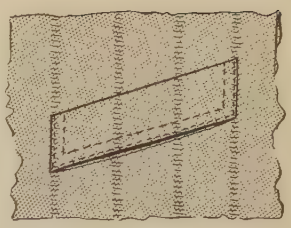
A POCKET WITH A WELT—Mark the line for the opening of the pocket with tailors' tacks. (Chapter 16, page 85.) Run a line of basting through the tailors' tacks to mark the opening even more clearly, letting the basting show through both sides of the material. If the pocket is to be cut through more than one thickness of material baste around the marking so that the materials can not slip when the opening is cut.

Cut an interlining for the welt ⅜ of an inch smaller at the top and ends than the welt pattern. Turn the edges of the welt over on the interlining at the top and ends, mitering it neatly at the corners. (Ill. 217.) Baste and stitch it to match the rest of the garment and press it carefully.

The pocket is cut in two sections from lining material. The shape of the inner section is shown in Illustration 217. The outer section is cut like the inner but deep enough to form a lining for the welt. (Ill. 218.) The

pocket should be ½ of an inch wider on both sides than the opening. A breast pocket should be about 3½ inches deep, a lower pocket about 5 inches deep.

Lay the finished welt face down below the pocket line on the right side of the garment (Ill. 217) with the unfinished edge exactly even with the line marked for the opening. Baste it in place. Lay the inner section of the pocket face down above the pocket line, close up to the welt, and baste it in place. (Ill. 217.) Run a row of machine stitching ⅛ of an inch in from both sides, and tie the threads securely. Turn the seam edge of the welt back and press it back flat against the welt. (Ill. 217.)



Ill. 220. The Finished Welt Pocket

Take the outer or larger section of the pocket and lay it right side up over the inner section and welt. (Ill. 218.) Turn the upper edge under ⅛ of an inch from the top of the welt and trim it out at the ends of the welt so that it is ⅛ of an inch smaller. (Ill. 218.) Fell these edges down. (Ill. 218.) Sew the satin along the seam edge of the welt and again ¼ of an inch inside it. (Ill. 218.)

Cut the opening with a sharp pen-knife or pointed embroidery scissors following the thread line to within ⅛ of an inch of the ends. Make a cut from that point to the stitching line on both sides forming a <. Push both pocket sections through to the wrong side of the garment and turn the welt up in place. Blind sew the ends of the welt to the garment at the edge and again ¼ of an inch in.

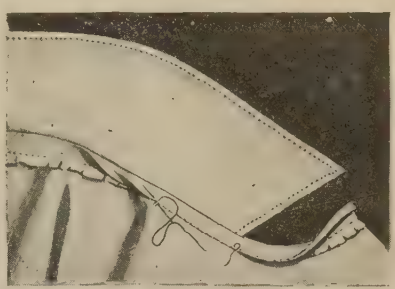
Turn the garment to the wrong side and seam up the pocket edges and overcast them. (Ill. 219.) Press the seam downward and bar tack (Chapter 25, page 127) the ends of the opening to prevent their pulling out. Give the pocket a final pressing on the right side. The finished welt is shown in Illustration 220.

CHAPTER 23

COLLARS, CUFFS AND BELTS

Unlined Collars—Lined Collars—Removable Collars—The High Collar—Collars and Cuffs for Coats, Suits and Capes—Bottom of Dress Sleeve—Unlined Cuff—Lined Cuff—Removable Cuff—Belts—Casings

TO SEW ON AN UNLINED COLLAR baste the collar to the neck with the under side of the collar against the right side of the garment. If the garment is of a material that is not transparent, baste a narrow bias strip of material along the edge of the collar with the edges even. Stitch the seam and clip it at intervals so that it will not draw the neck. (Ill. 221.)



Ill. 221. Baste a Narrow Strip of Bias Material Along the Edge of the Collar

Turn under the edge of the facing and if the collar extends all around the neck, hem the facing to the garment covering the seam. If the collar does not extend all around the neck edge as in Illustration 221, turn under the inner edge of the facing on that part of the neck which is beyond the collar. Stretch it to fit the neck and stitch it close to the fold but not to the garment. The facing should simply be pressed. It lies flat against the garment without being stitched and as there is no strain on it it will stay in place. (Ill. 221.)

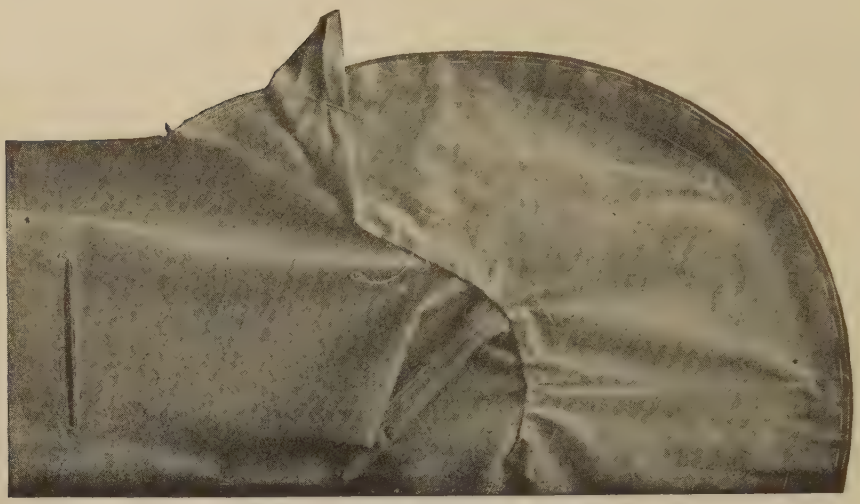
Ill. 222. Seam Binding May Be Used in Place of a Facing

Seam binding may be used instead of a facing. It should be sewed on flat as in Illustration 222. It should be put on so that the lower edge is not tight on the garment, easing the upper edge in wherever it is necessary to make it lie flat. (Ill. 222.)

If the garment is of sheer material, the collar may be sewed on with machine hemstitching (Chapter 25, page 118), with a narrow rolled hem or a flat fell seam (Chapter 17, page 87) or the seam may be trimmed off to ¼ inch width and finely overcast. The machine hemstitching is the daintiest finish.

TO MAKE AND SEW ON A LINED COLLAR turn under the seam allowance along the outer edge of the collar and sew on the trimming or stitch it in any way desired before the collar is lined. Turn under the outer edge of the collar lining ¼ of an inch more than the collar itself and baste it to the wrong side of the collar with the edge of the lining about ⅛ of an inch within the edge of the collar, taking care not to stretch it or pull the edges. (Ill. 223 on next page.)

Baste the lining to the collar a little more than an inch from the neck edge. Baste the collar to the neck edge of the garment with the right side of the collar to the wrong side of the garment and with the seam toward the outside of the garment. Stitch the seam. Baste the lining neck edge over the seam and hem it down neatly by hand. (Ill. 223.)

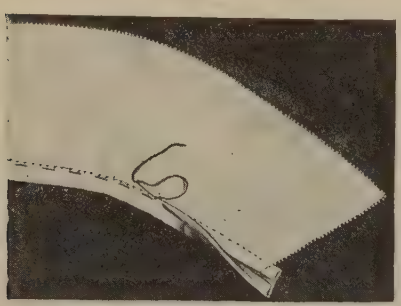


Ill. 223. Basting the Lining to the Collar

TO FINISH A REMOVABLE COLLAR. A removable collar for the open neck of a garment not made of sheer material is usually finished with a bias binding about ½ an inch wide finished. Sew one long edge of the binding to the neck edge of the collar (Ill. 224), turn in the other long edge of the seam allowance and baste it over the first sewing. (Ill. 224.) Then stitch or hem it by hand as shown in Illustration 224.

When the removable collar is for a waist of sheer material it is best to finish the neck edge of the garment and collar with picot edging (Chapter 25, page 119) or with a narrow rolled hem. (Chapter 27, page 133.)

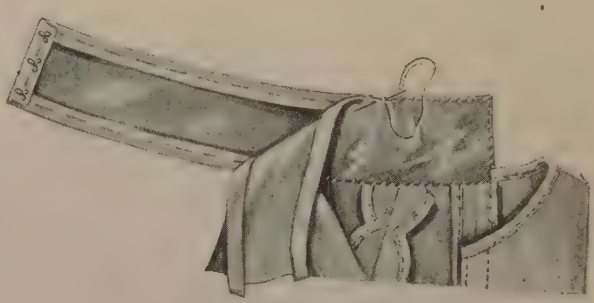
For the rolled hem a thread should be run in the neck edge of the collar before rolling it, to keep the size and prevent stretching while rolling the hem and working on it, for the edge is bias.



Ill. 224. Finishing a Removable Collar

STANDING COLLAR. If the collar is to be of woolen or silk like the gown, it should be lined with a piece of soft, light silk. Turn over all the edges of the collar and baste. Slip-stitch the lower edge to the neck.

If closed at the left side, the entire collar, except the small portion at the back, is sewed to the neck. The neck of the lining at the left side, which is free, is bound with seam-binding. For a waist with a front closing, bind the left side of the neck with seam-binding, pin the collar around the right side, with the center of collar at the front edge of the right front, and the right end of collar at the center-back seam. (Ill. 225.)



Ill. 225. The Standing Collar

Sew the collar to the neck, being careful not to catch the stitches through the outside material. Sew three hooks on the left end of the collar on the inner side (Ill. 225) and one to its lower edge about half-way between the center front and back.

Cut the facing (preferably of silk) the same shape as the collar. Turn in the edges of the facing and hem it to the collar on the left side, and to the neck of the right side of the waist. Work three buttonhole loops at the right of the collar, and one in the left side of the waist at the neck. The collar and facing are shown in Illustration 225.

COLLARS AND CUFFS FOR COATS AND SUITS AND CAPES. Instructions for making these collars and cuffs are handled in the chapter on the making of these garments. (Chapter 12.)

THE BOTTOM OF A DRESS SLEEVE should be finished with a hem or bias facing or seam-binding sewed on flat like a facing, or with a trimming suitable to the garment.

AN UNLINED CUFF is sewed on a dress sleeve in the same way as an unlined collar. (Ills. 221 and 222.)

A LINED CUFF WHICH TURNS BACK is sewed on in the same way as a lined collar. (Ill. 223.)

A REMOVABLE CUFF is finished in the same way as a removable collar. (Ill. 224.)

THE CUFFS FOR A MANNISH SHIRT-WAIST. The making and sewing on of a mannish shirt-waist cuff will be found in the chapter on Shirt-waists. (Chapter 8.)

A BELT may be cut double, the edges turned in toward each other, basted and stitched.

It may be cut in two portions, an outer portion and an under portion or lining, the edges turned in toward each other, basted and stitched.

It may be cut in two portions, an outer portion and an under portion, which may be laid with the right sides face to face and stitched together on three sides. It is then turned right side out and the open edges slip-stitched together.

A CASING is used for a garment that must be comfortable at the waistline, knees, ankles, etc. In some instances the casing is formed by a hem stitched on both turned edges.

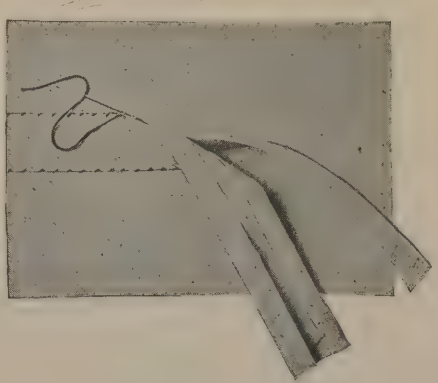
In other cases a casing is applied on either the right or wrong side of the garment.

An elastic or drawstring is drawn through the casing to adjust the garment as desired.

A casing is a straight piece of material with its edges turned under as shown in Illustration 226. The width of the casing depends on the character of the garment and where it is used. For example, you would require a wider casing at the waistline of mohair serge bloomers than at the waistline of a very fine batiste blouse. The casing can be made of the same material as the garment if it is suitable. In the case of mohair serge or any other material that would make a clumsy casing you can use a piece of strong silk or lining material for the casing.

The casing is sewed flat to the garment at both edges either by hemming it (Ill. 226) or stitching it by machine.

A BELT CASING is a double belt a little larger than the waist size. The ends are left open and an elastic or tape is run through the casing to regulate the fulness around the waist. This belt casing is usually stitched where the belt joins the blouse and again just above the folded lower edge of the casing.



Ill. 226. Sewing on a Casing

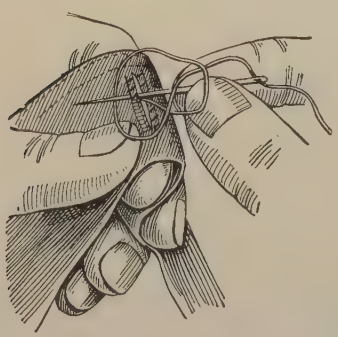
CHAPTER 24

BUTTONHOLES, EYELETS, BUTTONS, PATENT FASTENERS, HOOKS AND EYES AND BLIND LOOPS

Barred Buttonhole—Round-End Buttonhole—Tailors' Buttonhole—Simulated Buttonhole—Loop Buttonhole—Bound Buttonhole—Eyelets—Sewing on Buttons—Covering Button-Molds—Sewing on Patent Fasteners—Sewing on Hooks and Eyes—Blind Loops

A WELL-MADE GARMENT that is otherwise perfect may be greatly injured in appearance by badly made buttonholes. They should always be properly spaced and marked before they are cut. Mark the points for the top and bottom buttonholes, and divide the distance between these two points into the desired number of spaces. The slit must be cut on the thread of the goods, if possible, and must be large enough to allow the button to slip through easily, as a buttonhole becomes tighter after it is worked.

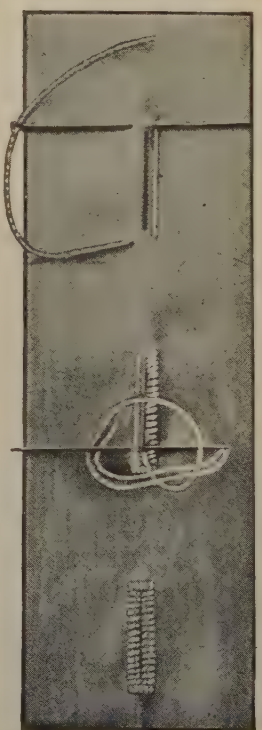
With the buttonhole scissors carefully test the length of the slit and make a clean cut with one movement of the scissors. One of the most noticeable faults in buttonholing results from an uneven or ragged slit. This may be caused by dull scissors or by the slipping of the fabric. To prevent the material from slipping, baste around the cutting line before using the scissors.



Ill. 227. Correct Position in Making Buttonholes

There are three kinds of buttonholes, one with the bar at both ends (Ill. 228), another with one round and one barred end (Ill. 229), and a third called the tailors' buttonhole. (Ill. 230.)

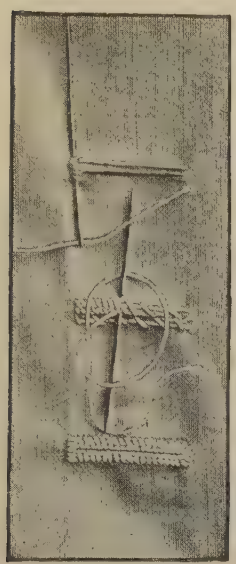
BARRED BUTTONHOLES as illustrated in Ill. 228 are used for underwear, waists and shirts. If the buttonhole is in an upright positi as in the center of a plait, or if the strain does not come at the ends of the buttonhole, as at the center back of a neckband, the buttonhole with a bar at both ends (Ill. 228) is used. If the strain on the buttonhole comes at one end so that the button requires a resting-place, as in a cuff or belt, use the buttonhole with the round end. (Ill. 229.) Buttonholes are stranded to prevent the edges from stretching. Bring the needle up at one end of the buttonhole and, allowing the thread to lie along the edge of the cut on the right side of the material, stick down at the opposite end. Do the same on the other side of the cut and stick down opposite the first stitch, with a stitch across the end to fasten the thread. (Ill. 228.)



Ill. 228. Buttonhole with Bar at Both Ends

If the material is inclined to fray, overcast the edges before working the buttonholes.

To make the stitch, place the buttonhole over the forefinger of the left hand, holding it in position with the thumb and second finger as shown in Ill. 227. Begin to work the buttonhole close to the corner or starting-point. Insert the needle, and while it is pointing toward you, bring the double thread as it hangs from the eye of the needle around to the left under the needle. Draw the needle through the loop, letting the thread form a purl exactly on the edge of the slit. Continue these stitches to the opposite end, being careful to take them the same depth and close together. Now pass the needle up and down through the goods until two or three threads cross the end of the slit quite close to the buttonhole stitches, thus forming a bar tack. (Ill. 228.) At the end, turn the work around so that the bar end is toward you and make several buttonhole stitches over the bar tack and through the material (Ill. 227.) Work the other side of the buttonhole and the second bar. (Ill. 228.)



Ill. 229. Buttonhole with Round End

THE ROUND-END BUTTONHOLE is stranded in the same manner as the double-barred buttonhole. Illustration 229 shows the steps in the making of this buttonhole with the opening first stranded and then overcast.

Begin the buttonhole stitch as in the first buttonhole, working down one side. When the outer end is reached, the stitches are taken on a slant, inserting the needle each time at a little different angle until the end is rounded. Continue the work on the other side. The inner end is finished with a bar tack. The different steps of this buttonhole are shown in illustration 229.

THE TAILORS' BUTTONHOLE is used for garments of heavy cloth, as the round end or eyelet provides a resting-place for the shank of the button or the stitches holding the button. Baste around the line of cutting so that the material will not slip, and cut the slit the desired length. At the outer end cut a small eyelet as shown in the top figure in illustration 230.

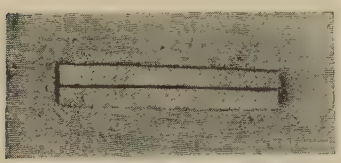
After cutting, the buttonhole should be stranded so that the worked edge of the buttonhole will be firm and distinct. This may be done with two threads of twist. Tailors follow the plan of using a cord formed of several strands of the buttonhole twist, or linen thread twisted together, or a gimp cord. An end of this cord or thread is secured at the inner end of the buttonhole between the fabrics, and the other end is fastened to the knee or some convenient place and kept taut by a slight strain upon the work as it is held in the hand.

By this strain the cord is kept straight and in position just back of the edge of the buttonhole. The stitches are worked over the cord by the usual movements. After each stitch is drawn down, the loose twist should be picked up firmly by the thumb and forefinger quite near the stitch, and two or three circular twisting movements should be made so that the loop formed will settle securely and neatly into its proper position. Be careful to complete each stitch with uniform movements. When the eyelet is reached, the work is adjusted so that the stitches may be made at the proper slant. The stitches should radiate from the eyelet as the spokes do in a wheel. (Ill. 230.)

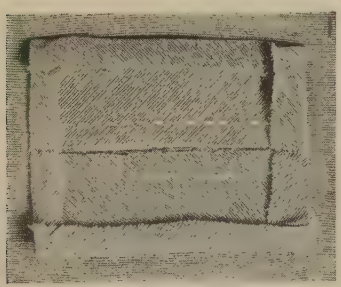
The inner end of an eyelet buttonhole may be bar-tacked. Sometimes the bars are simply worked with an over-and-over stitch. This is done by passing the needle up through the fabric at one side of the bar and down through it at the other side until the bars are entirely covered with these stitches and the stays look like a fine

Ill. 230. Tailors' Buttonhole

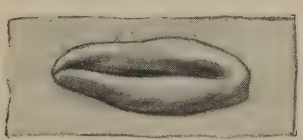
cord. After the buttonholes are worked, their edges should be closely basted together by an over-and-over stitch made by pushing the needle up and down over the edges just back of the stitches. Then they should be pressed under a dampened cloth. In fact, all buttonholes should be pressed if the goods will permit. Before they are dry, a stiletto should be pushed up vigorously through each eyelet until the opening becomes perfectly round and the stitches around its edges are regular and distinct. When the bastings are removed, the buttonholes will be symmetrical in appearance.



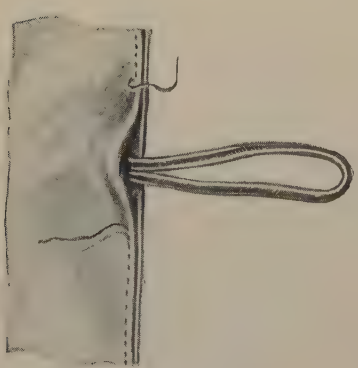
Ill. 231. Bound Buttonhole



Ill. 232. The Binding



Ill. 233. A Simulated Buttonhole



Ill. 234. A Loop Buttonhole

THE BOUND BUTTONHOLE is shown in Illustration 231. The length and position of the buttonhole should be marked on the garment with basting-cotton. A bias strip of self or contrasting material about seven-eighths of an inch wide is used for binding it. Sew the binding to the right side of the garment with running stitches an eighth of an inch from the buttonhole mark (Ill. 232). Turn in the other three edges an eighth of an inch and press them flat (Ill. 232).

The binding should be fully the length of the slash.

When it is sewed on and the edges pressed, cut the buttonhole in the garment. Be sure to cut a clean, straight hole.

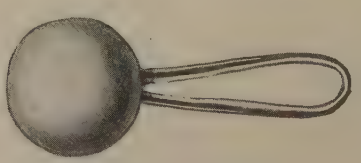
Push the binding through to the wrong side of the garment and slip-stitch it to position in the sewing line of the right side. Slip-stitch the corners of the binding so that they will not fray. Illustration 231 shows the finished bound buttonhole.

The bound buttonhole can be used on wool, silk, linen or cotton garments. It gives a finished look to a coat or dress and is particularly effective when the binding itself is in a contrasting color, though the binding is frequently of the same material as the garment.

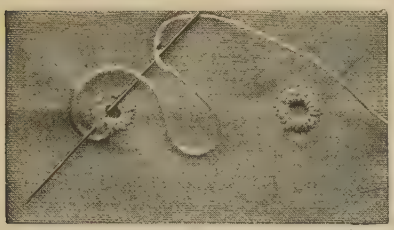
A SIMULATED BUTTONHOLE (Ill. 233) is made of a finished bias piping (Chap. 26, page 131), folded in half crossways. The folded end is tacked to the material and the raw edges of the other end are pushed through on the wrong side of the material with a stiletto and tacked.

A LOOP BUTTONHOLE (Ills. 234 and 235) is made with a strip of finished bias piping with or without a cord inserted in it. (Chap. 26, page 131.)

The loop buttonhole can also be made of braid. The strip should be long enough to



Ill. 235 The Ends of a Loop Buttonhole May be Tacked to a Button



Ill. 236. Eyelet

make a loop that will slip easily over the button after the two raw ends of the loop are tacked together. These ends may be tacked to the back of a button (Ill. 235), or sewed between an edge and its facing (Ill. 234), depending on the style effect required.

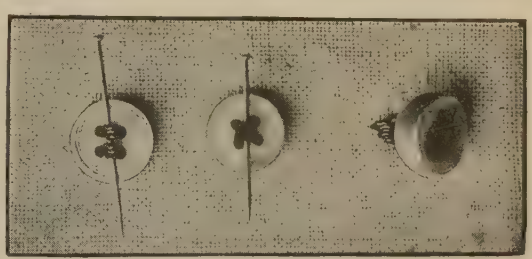
EYELETS are holes made and worked in a garment to hold a cord or buttons.

The method of making them is shown in Illustration 236. Pierce the eyelet-hole with a stiletto.

Make running stitches around the circle, place the hole over the forefinger of the left hand and buttonhole the edge, covering the running stitches. (Ill. 236.)

Work from right to left, as shown in the first figure of Illustration 236.

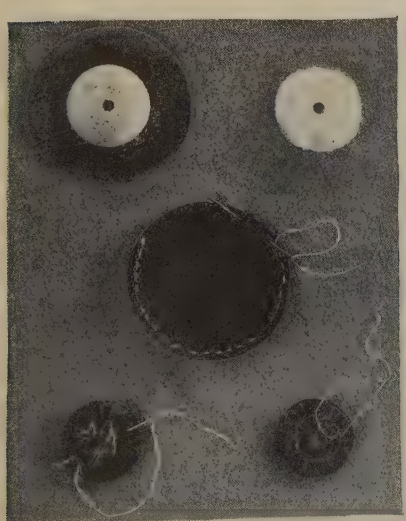
METHODS OF SEWING ON BUTTONS are shown in Illustration 237. Always use a coarse single thread in preference to a fine double one. In placing buttons in position, lap the edges of the garment, and push a pin through at the outer end of the buttonhole. This will bring the button exactly opposite the buttonhole. Make a knot in the thread, push the needle through from the right side so that the knot will be directly under the button. Place the button in position. Bring the thread up through a hole in the button and down through the hole diagonally opposite as shown in the second figure of Illustration 237. Place a pin under the thread on top of the button, in order to keep the thread loose, and make a cross-stitch through the remaining holes. (Ill. 237.)



Ill. 237. Sewing on Buttons

Repeat the stitches until the button is securely fastened. Remove the pin, draw the button away from the material as far as possible and wind the working thread tightly several times around the threads between the button and the material, thus forming a thread shank for the button. If a button is too closely sewed to the garment, it will not have room to rest easily in the buttonhole and will crowd the latter out of shape and make the spacing seem irregular. The loose sewing and the winding increase the durability of the work and lessen the strain on the button.

The first illustration shows another way of sewing on a button in which the stitches are not crossed. This method is used in dress and coat making, as the stitches are considered more ornamental. The third illustration shows the method of sewing on a shank button. Make the stitches parallel with the edge when sewing on this button so that the strain will come on the shank.



Ill. 238. Covering Button-Molds

COVERING BUTTON-MOLDS—Cut a thin piece of sheet wadding the shape of the mold but about $\frac{3}{8}$ of an inch smaller all around. (Ill. 238.)

Place it on top of the mold. (Ill. 238.)

Cut another piece of sheet wadding a little larger than the mold and place it over the mold on the first piece of wadding. Draw it up on the under side of the mold with a few crosswise stitches to make it lie flat.

If the outside material of the button-mold is heavy the wadding may be omitted.

FOR THE COVERING cut a piece of the outside material the same shape as the mold, and a little larger than the button but not large enough to quite come together on the under side. (Ill. 238.) If it comes together the button will be bunchy and clumsy.

Gather the cover about one-eighth of an inch from the edge with fine running stitches (Ill. 238) and lay it over the padded side of the mold. Draw up the gathering thread. The gathering must be smooth and tight over the mold without any folds or wrinkles, especially at the edges. A few stitches across the back will hold it (Ill. 238).

If the button is to be used to fasten a garment the back should be lined with a piece of the covering material. Cut the lining the size of the mold and the same shape. Turn the edges in and fell it neatly to the back of the button. (Ill. 238). Put the facing on the back of the button so that it is slightly full. This fulness serves as a shank. (Ill. 238.) If a button-mold is covered with heavy cloth the lining should be of satin or some other thin material in the same color for the cloth would be too bulky.

If the button is to be used as a trimming, the lining may be omitted.

For molds which have a hole in the center and which are covered with material which is not too heavy, the covering may be just large enough to cover the mold with only as much material in the back as can be forced into the hole with one's needle.

Ill. 239. Sewing on Patent Fasteners

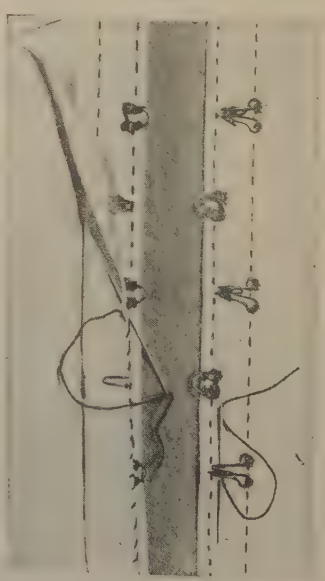
SEWING ON PATENT FASTENERS—Patent fasteners are used where an especially flat closing is desired and where there is no strain on the closing. Where there is a strain, as at the center back of a waistline or at the closing of a close fitting skirt, patent fasteners don't hold as securely as hooks and eyes.

The edges of the closing may be finished with a hem or facing. Place the upper edge over the under edge in the position they will be in when finished, and mark the position of the fasteners by running a pin straight down through both edges about one-quarter or three-eighths of an inch from the edge. Separate the edges a little and mark both the upper and under edges just where the pin passes through the material. If you use these marks for the center of the fastener the two sides of the fastener will match exactly. The heaviest part of the fastener is used for the under part.

Several stitches should be taken through each of the holes around the edge of the fastener, enough to hold it securely. (Ill. 239.)

When a fastener is sewed through one thickness of material as at a trimming line, ribbon binding or tape should be used underneath the material to relieve the strain.

SEWING ON HOOKS AND EYES—Before sewing on hooks and eyes, stitch each edge of the closing one-eighth of an inch back from the fold edge and again three-eighths of an inch from the



Ill. 240. Sewing on Hooks and Eyes

first stitching as shown in Illustration 240. This gives a firm edge.

Pin the closing edges together with the upper and lower ends even. Place a tape-measure along one edge and with pins mark the position for the hooks and eyes. For a waist they should be one and one-quarter inch apart. The hooks and eyes are sewed on alternating (Ill. 240), for this arrangement holds the edges closer together and prevents them from unhooking.

The hooks may all be sewed on one side and the eyes on the other side of the opening if preferred but the alternating arrangement is usually considered better.

Separate the two rings of the hook at the back to make it lie flatter. (Ill. 240.) Place the hook well inside the edge and sew through the two rings and over the end of the bill. (Ill. 240.) This last sewing should be one-quarter of an inch from the edge of the garment. (Ill. 240.)

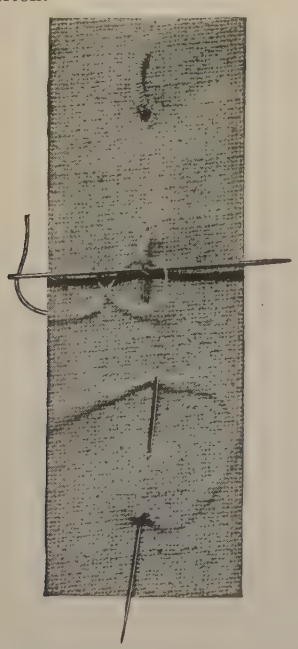
In sewing on the eyes let the eye extend just far enough beyond the edge of the garment to fasten easily. (Ill. 240.) Sew the eye through the two rings and at the edge of the garment. (Ill. 240.)

Sew them securely for the sewing will give a little if there is any strain on the closing.

Be careful in sewing the hooks and eyes on the second side of the closing to have them exactly opposite the eyes and hooks on the first side.

After the hooks and eyes are sewed on, turn back the edge of the hem or facing and hem the fold edge by hand to the row of stitching near the edge of the closing (Ill. 240), covering the sewing of the hooks and eyes. (Ill. 240.)

BLIND LOOPS are used on garments fastened with hooks and eyes, to take the place of the eyes. The process of making them is shown in Illustration 241. Mark the position of the loop opposite the hook, knot the thread and bring the needle up through the material. Make a bar tack the desired length (Ill. 241) by taking three or more stitches one over the other. Working from left to right, hold the thread down with the left thumb, and insert the needle, eye foremost, under the bar and over the thread. (Ill. 241.) The use of the blunt end of the needle facilitates the work. Draw the thread up, letting the purl come to the lower edge of the loop. (Ill. 241.) Repeat the stitches, covering the entire bar tack, and fasten on the wrong side. (Ill. 241.) Sometimes the bar tacks are made in the form of a cross-stitch.



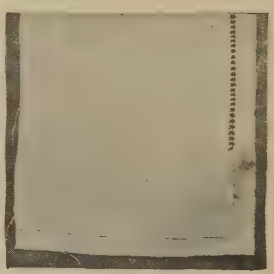
Ill. 241. Blind Loop

CHAPTER 25

TRIMMING STITCHES

Machine Hemstitching—French Hemstitching—Plain Hemstitching—Imitation Hand-Hemstitching—Double Hemstitching—Beading and Fagot-Stitches—Drawn-Work—Rolled Edges—Combination Running and Cross Stitching—Diagonal Stitch—Double Overcasting—Cross Double Overcasting—Running Stitch used as a Trimming—Blanket-Stitch—Feather-Stitching—Bar Tacks—Arrow-Head Tacks—Crow's-Foot Tacks

MACHINE HEMSTITCHING is used on blouses, dresses, lingerie, etc., to put together seams, finish hems and put on trimmings such as bands, etc. It is neat, durable and gives a garment a dainty, finished look. It is also used as a trimming either in straight rows or in a fancy design. Prices for the work vary, but it is not expensive. It can not be done at home, as the machine required is too costly, but any plaiting establishment or the salesroom of a sewing-machine company will do it.



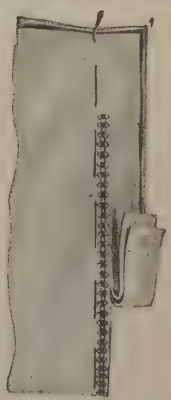
Ill. 242. Baste with Self-Colored Thread

The line or seam for machine hemstitching should always be basted in self-colored thread so that the basting need not be removed. (Ill. 242.) Removing the basting cuts the hemstitching. Only one mark is necessary for French hemstitching.

Seams on which machine hemstitching is used as a trimming or finish should be basted flat with both edges of the seam turned toward the left side (Ill. 243) and pressed. An invisible seam for transparent materials can be made by machine hemstitching an ordinary seam. (Ill. 244.) The seam is basted in the usual way and the hemstitching is done on the wrong side of the garment just outside the basting. (Ill. 244.) The seam edges are trimmed off. (Ill. 244.)

In machine hemstitching keep the garment as nearly flat as possible. Seams that are not to be hemstitched should not be basted or sewed until after the hemstitching is done, for if they are left open it will be possible to keep the garment much flatter. If a cuff is to be hemstitched to a sleeve, leave the sleeve seam open until the hemstitching is done.

Ill. 243. Machine Hemstitching as a Seam Finish



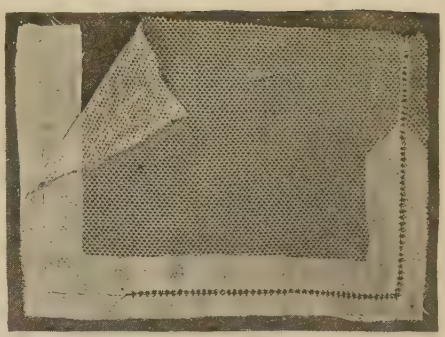
Ill. 244. Machine Hemstitching for an Invisible Seam

Ill. 245. A Foundation Is Used Under Bias Edges

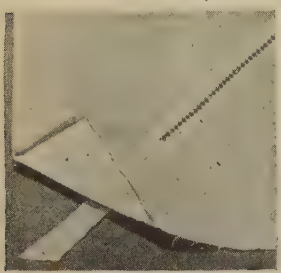
A FOUNDATION FOR MACHINE HEMSTITCHING is necessary under bias edges such as shaped collars (Ill. 245) under thin materials (Ill. 246) and for French hemstitching (Ill. 248) (several rows of hemstitching placed close together).

The foundation for such materials as net, Georgette crêpe, chiffon, lace, etc., may be mousseline de soie or very thin lawn.

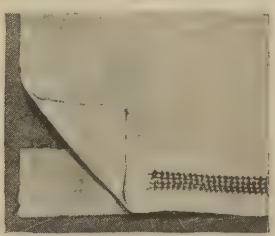
The foundation for machine hemstitching done on the bias of the material can be a straight strip of the same material or of the foundations mentioned above, about one-half inch wide basted underneath the line to be hemstitched. (Ill. 247.) If no material for a foundation is at hand, baste the article to a piece of firm paper and stitch it by machine along the line for the hemstitching. (Ill. 245.) This stitching keeps the edge from stretching and gives the operator the correct line for machine hemstitching. The paper should be torn away before the material is sent to the operator. Paper can also be used in this way under straight edges of thin material when you do not wish to use a foundation.



Ill. 246. A Foundation for Net, etc., May Be Mousseline de Soie or Very Thin Lawn



Ill. 247. Machine-Stitching Done on the Bias



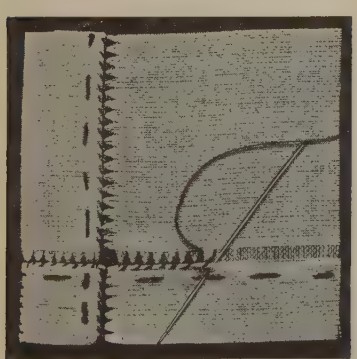
Ill. 248. French Hemstitching also Requires a Foundation

Ill. 249. Picot Edging Is Machine Hemstitching Cut Through the Center

FRENCH HEMSTITCHING (several rows of hemstitching placed close together) requires a foundation when it is done on either thick or thin material. (Ill. 248.) The foundation can be of the same material or of the foundations mentioned above.

The seams or foundations are cut away close to the hemstitching after the hemstitching is done.

On edges other than seam edges when there is a single thickness of material leave about three-eighths of an inch of material outside the line of hemstitching.

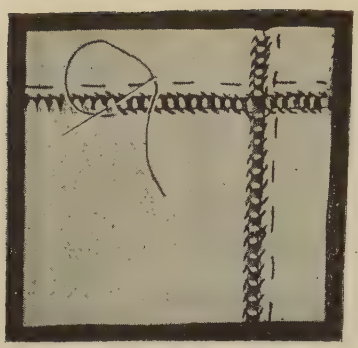


Ill. 250. Plain Hemstitching

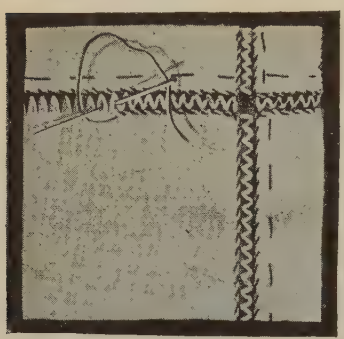
PICOT EDGING is simply machine hemstitching cut through the center. (Ill. 249.) It makes a very dainty and yet strong finish for edges of collars, sleeves, tunics, ruffles, sashes, etc.

HAND-HEMSTITCHING is a line of openwork made by drawing out parallel threads and fastening the cross threads in successive small clusters. Draw as many threads of the material as desired at the top of the hem, and baste it on this line. Hold the hem toward you and work on the side on which it is turned up.

Illustration 250 shows the position of the hem with the stitching done from left to right.



Ill. 251. Double Hemstitching



Ill. 252. Serpentine or Fagot Hemstitching

PLAIN HEMSTITCHING. Insert the needle in the under fold of the hem at the left-hand edge. Hold the work over the forefinger of the left hand, keeping the thumb over the thread. Take up four or five threads with the needle, and draw the needle through, holding the thread firmly by the left thumb. (Ill 250.) At the extreme right of these stitches take a short stitch in the fold of the hem, as shown in the illustration. Now take up the same number of threads as before, and repeat. Care must be taken to keep the warp and woof threads exactly parallel, especially in hemstitching a corner where the material has not been cut away.

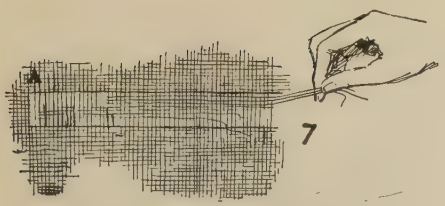
DOUBLE HEMSTITCHING — Draw the threads as for plain hemstitching and baste the hem in the same way. Hold the hem toward you and work on the side on which the hem is turned. Insert the needle in the under fold of the hem at the extreme right and work from right to left, holding the work over the forefinger of the left hand. Hold the thread under the thumb and take up four or five threads with the needle, bringing the needle out over the thread so that it forms a loop as shown in Illustration 251. Draw this loop quite tight and take a small stitch to the left of the stitch in the fold of the hem. Now take up the same number of threads as before and repeat the hemstitching for the length of your hem. When it is finished turn your work so that the opposite side of the drawn threads is toward you. Make a second row of hemstitching in the same way, taking up the same groups of thread as before. (Ill. 251.) Take the little stitch between the groups through the edges of the material instead of through the fold of the hem as in the first row.

SERPENTINE OR FAGOT HEMSTITCHING is worked the same as double hemstitching except that in the second row of stitches half of the threads of one cluster and half of the threads of the next cluster are grouped together, giving a slanting or serpentine effect. (Ill. 252.) For this type of hemstitching the groups must contain an even number of drawn threads so that they can be divided evenly. Otherwise the effect of the clusters will be irregular and uneven when finished.

Ill. 253. Preparing for Imitation Hand Hemstitching

Ill. 254. Imitation Hand Hemstitching by Machine

IMITATION HAND-HEMSTITCHING can be worked on the sewing-machine. Illustrations 253 and 254 show how it can be done on the machine at home. This gives a form of hemstitching that is often used on house linen—sheets, tea-cloths, etc. Fold the material for a hem, and cut the garment off one-quarter of an inch above the sewing line. Fold blotting-paper or any soft paper to one-eighth of an inch thickness. Place the two cut edges of the garment together, as if to sew a seam. Slip the

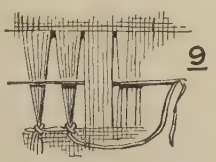


Ill. 255. Drawing the Threads

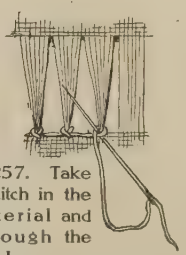
chine, close to the turning. The raw edge of the garment is turned in and stitched by machine.

DRAWN-WORK makes an exquisite trimming for lingerie frocks and blouses, and for dresses for children and young girls. It is also used on lingerie. Cotton voile is the best material to use for drawn-work because the threads pull easily. This material can be used for dresses, blouses and underwear. Batiste and handkerchief linen can also be used, but it is a bit more difficult to draw the threads.

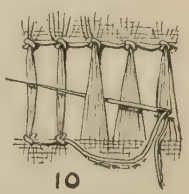
For household linens, drawn-work adds to the beauty and value of the linen and can be used alone or with hand-embroidery.



Ill. 256. Run the Needle Under Four or Five Threads

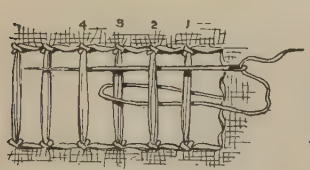


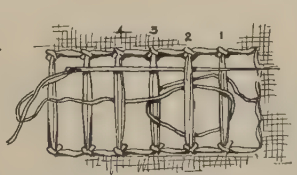
Ill. 257. Take a Stitch in the Material and Through the Loop



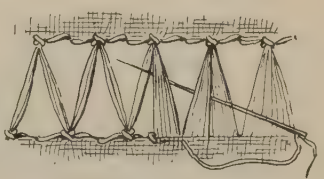
Ill. 258. Work Down the Opposite Side, Taking the Same Number of Stitches

blotting-paper between the two edges, loosen the tension of the machine and stitch a quarter-inch seam through all the thicknesses. (Ill. 253.) When the seam is stitched, cut the paper close to the stitching and pull it out. The stitches between the two edges of the material will then look like Illustration 254. The edge toward the hem is turned down and the hem is stitched by ma-

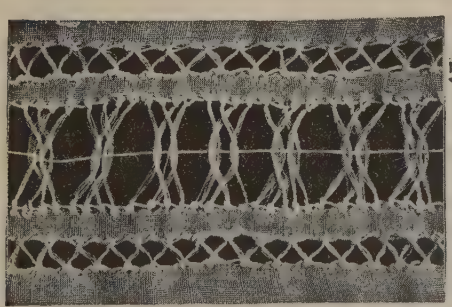




Ills. 259 and 260. For Twisted-Thread Drawn-work



Ill. 261. Fagot Drawn-work



Ills. 262 and 263. Twisted-Thread Drawn-Work

Drawn-work can only be done on the straight line of the goods, for it is done with the drawn threads. It can never be done on a circle or curve.

To prepare to draw the threads decide on the length of the drawn-work. Measure up the required number of inches and place a mark. Draw one thread from this mark, then with the points of a sharp pair of scissors cut across the desired number of threads. (Ill. 255.) Pull out a little of each thread with a pin and pull the thread. On voile two or three can be drawn at a time.

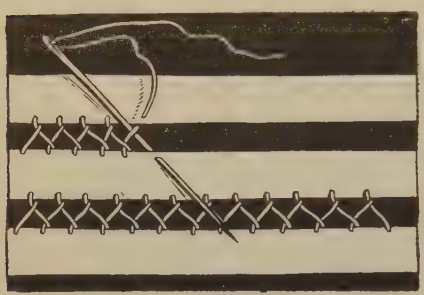
When the threads are drawn, run the needle under four or five threads (Ill. 256), using number sixty cotton for the blouses and number sixteen twisted

embroidery thread for a dress. Draw it down in front of you. This will form a little loop. Take a little stitch in the material and through the loop; pull the thread tight to form a knot. (Ill. 257.) Take up the next four or five threads. (The thread between the stitches should be loose, but the knots should be tight.) Work all along one side, overcast the end of the work, and turn, working down the opposite side, taking up the same stitches. (Ill. 258.) This is plain drawn-work.

For the twisted threads used so effectively on Illustrations 262 and 263, hemstitch both edges as directed above, then weave the threads as follows:

Join the thread in one end of the work. *Run the needle under the first three threads, turn; run the needle over the third and under the second and first thread, turn; run the needle under the second and fourth threads (Ill. 259), turn; run the needle under the second. (Ill. 260.) Now pull the thread and repeat from *.

For the fagot drawn-work used as a border in the wide drawn-work and on a dress, draw the threads as usual and hemstitch one edge, taking up ten threads; take a little overcasting stitch between each knot and bring the thread out in the center of each thread. When the row is finished, turn and work back, taking half of the first group in the first stitch and the remaining half of the first group and half of the second in the next stitch (Ill. 261.)



Ill. 264. Simple Fagot-Stitch

THE FAGOT-STITCH is a style of hand-made trimming that is always popular and attractive. (Ill. 264.) The simple beading stitch or any of the more elaborate stitches shown in the illustrations, which are very effective for trimming dainty lingerie, may also be used as a beading through which to run narrow ribbon.

Ill. 265. Simple Beading Stitches

For fagoting, the design of the work should first be traced on a piece of stiff paper. Or, as in the case of a yoke or collar where a fitted shaping is required, a fitted pattern should be cut of stiff paper, and the ribbon, braid or folds of the material basted evenly in position, following all the curves. When the fagoting is to be applied to the garment in fancy design, and the material underneath the stitches cut away afterward, the entire piece of work should be smoothly basted over paper, and the line of spacing which represents the fagot-stitching outlined with chalk or tracing cotton.

THE SIMPLE FAGOT-STITCH is done by crossing first from left to right, and recrossing from side to side between the folds of the material, taking a small stitch in the edge. The needle in crossing each time passes under the thread of the preceding stitch, thus giving the threads a slight twist at the edge of the material. (Ill. 264.)

SIMPLE BEADING STITCHES are shown in Illustration 265 on this page.

To make the upper design, a buttonholed bar, take a stitch directly across the space between the two folds and work the buttonhole-stitch over the thread back to the starting-point. Then stick the needle into the edge of the fold near the hole of the first stitch to keep the bar from twisting, and on the under side pass on to position for the next bar.

In the lower design the thread is carried across as in the other case, and, returning, one loose buttonhole-stitch is made over the thread. Over this same loop run two closer buttonhole-stitches. Then make a second loose buttonhole-stitch over the first thread,

and again, as before, the two close buttonhole-stitches over this loop. Catch the needle into the edge of the fold, and pass on to the next stitch. The link bar is not so difficult to make as it appears, and really can be done more quickly than the plain buttonhole-bar.

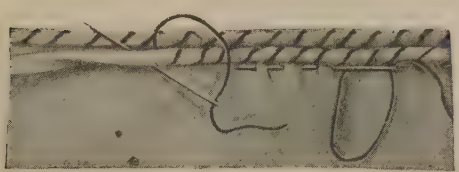
Ill. 266. Elaborate Beading Stitches

MORE ELABORATE BEADING STITCHES are shown in Illustration 266. The upper design is a combination of the link bar (described in the preceding paragraph) run diagonally across the open space, and a simple twisted stitch run straight across from the apex of each of the triangles thus made.

To make the second design from the top in Illustration 266, bring the thread up from one edge of the fold over to the opposite edge, take a stitch from the under side and draw the thread taut. Then insert the needle three-eighths of an inch from that point, allowing the thread to form a tiny loop. Insert the needle again directly opposite the last hole, and from this point make five buttonhole-stitches in the loop. Now catch up the edge of the fold just where the first plain stitch began, and on the under side bring it over to the second plain stitch, and draw it up for the next loop.

In the third design in Illustration 266 the thread is first carried across from one fold to the other and left rather loose. Then the thread is brought up through the same fold one-quarter of an inch from the point where it was just inserted. Make five buttonhole-stitches in the loop formed of the thread in crossing, and insert the needle in the opposite edge.

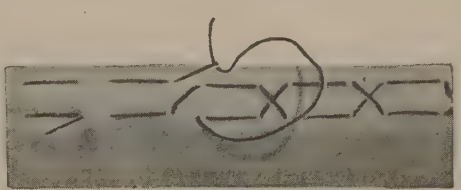
Now carry the thread over again to form the next loop, running the needle into the same hole. Bring it up one-quarter of an inch below this point, and continue as before.



Ill. 267. Rolled Edges

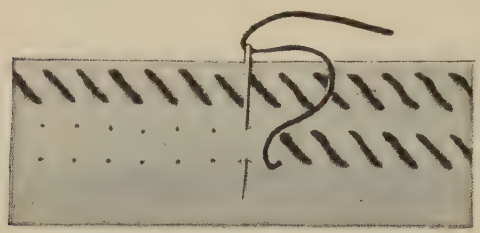
To make the buttonhole cross-bar stitch illustrated in the fourth design of Illustration 266, first make a buttonholed bar as described in the paragraph on simple beading stitches but do not draw it tight; rather let it curve a trifle. Then proceed as if for the next bar, but when crossing catch into the preceding bar at the center buttonhole-stitch, and then continue to the opposite edge. Make an even number of buttonhole-stitches on each side on this thread. Allow a small space between the cross-bars.

ROLLED EDGES are used as a trimming on waists and dresses of thin materials and also on children's clothes. They are worked with twisted embroidery silk on silk materials and with mercerized cotton on cotton materials. Either self or contrasting colors may be used. Hold the right side of the material toward you. Begin at the right end and roll the edge toward you between the thumb and forefinger of the left hand, keeping the edge rolled for about one and a half inch ahead of the sewing. Fasten the thread at the right and take slanting stitches over the roll. The stitches should be about one-quarter of an inch apart. Do not draw the thread tight. (Ill. 267.)



Ill. 268. Combination Running and Cross Stitch

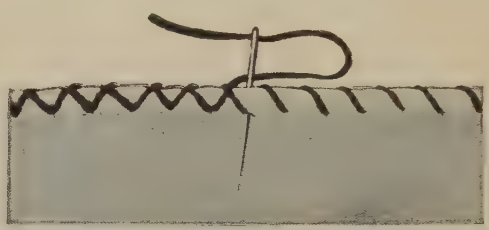
Where two edges are joined as in a waist with a fancy lining both edges should be rolled separately. Place the rolled edge of the outer part directly beneath the rolled edge of the under part. (Ill. 267.) Sew them together with running stitches about one-quarter of an inch long just below the lower roll.



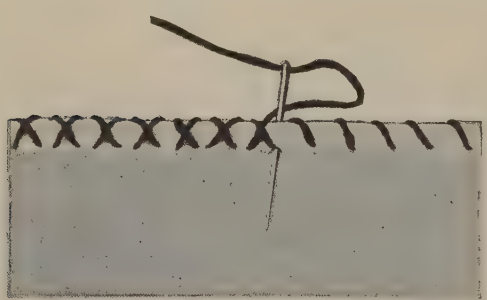
Ill. 269. Diagonal Stitch Used as a Trimming

CROSS-STITCH, FRENCH-KNOT EMBROIDERY, BRAIDING, BEADING AND EMBROIDERY are worked from transfer designs. Designs for every kind of fashionable hand trimming will be found in *Needle-Art*. Every transfer gives illustrated directions for making the stitches suitable for that design.

COMBINATION RUNNING AND CROSS-STITCH is used as a trimming and around the edges of waists, dresses and children's clothes and to hold the hems of facings. (Ill. 268.) Work two rows of running stitches about three-eighths of an inch apart. Make the stitches about five-eighths of an inch long and the space between the stitches one-half an inch. Fasten your thread at the extreme right and bring the needle out at the lower left-hand corner of the space, near the running stitch. Insert the needle at the upper right-hand corner and bring it out at the lower right-hand corner of the same space near the running stitch. Insert the needle at the upper left-hand corner near the running stitch. This completes the first cross-stitch. (Ill. 268.) Take a long slanting stitch at the under side of the garment, bringing the needle out at the lower left-hand corner of the next space. Work a cross-stitch in each space according to the instructions just given.



Ill. 270. Double Overcasting



Ill. 271. Cross Double Overcasting

TRIMMING STITCHES such as double overcasting, cross double overcasting, diagonal stitch, etc., may be worked in rope silk, wool or fine chenille on garments of silk or wool. In mercerized embroidery cotton these stitches may be used on garments of cotton materials.

DIAGONAL STITCH is used as a trimming and to hold hems and facings at the edges of necks, armholes, tunics, etc. As many rows may be used as desired. Use a Butterick smocking transfer with the dots three-eighths of an inch apart. Stamp two rows of dots for every row of diagonal stitches. (Ill. 269.)

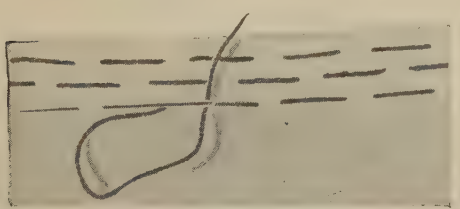
Fasten the thread at the right * and bring the needle up through the first dot in the lower row. Insert the needle one dot to the left in the upper row and take a stitch straight down bringing the needle straight up through the dot directly beneath in the lower row.

Repeat from * till the end of the row. (Ill. 269.) This trimming works up quickly and is very effective in contrasting color.

DOUBLE OVERCASTING is used to finish the edges of waists, thin dresses and children's clothes. Turn under a hem one-quarter of an inch deep and baste it. Hold the work loosely in the left hand. Fasten the thread at the right and overcast toward the left. (Chapter 16, page 82.) Make the stitches about the depth of the hem and place them three-eighths of an inch apart. When the entire edge is overcast, overcast in the opposite direction, inserting the needle at the base of each stitch in the previous row. (Ill. 270.) The stitches of the first and second rows will cross at the edge. (Ill. 270.)

CROSS DOUBLE OVERCASTING is used to finish the edges of waists, thin dresses and children's clothes. Turn under a hem about one-quarter of an inch deep and baste it. Hold the garment loosely in the left hand with the edge away from you. Fasten the thread at the right and overcast toward the left making the overcasting stitches (Chapter 16, page 82) three-eighths of an inch apart and the depth of the hem. Take care to keep them even. (Ill. 271.)

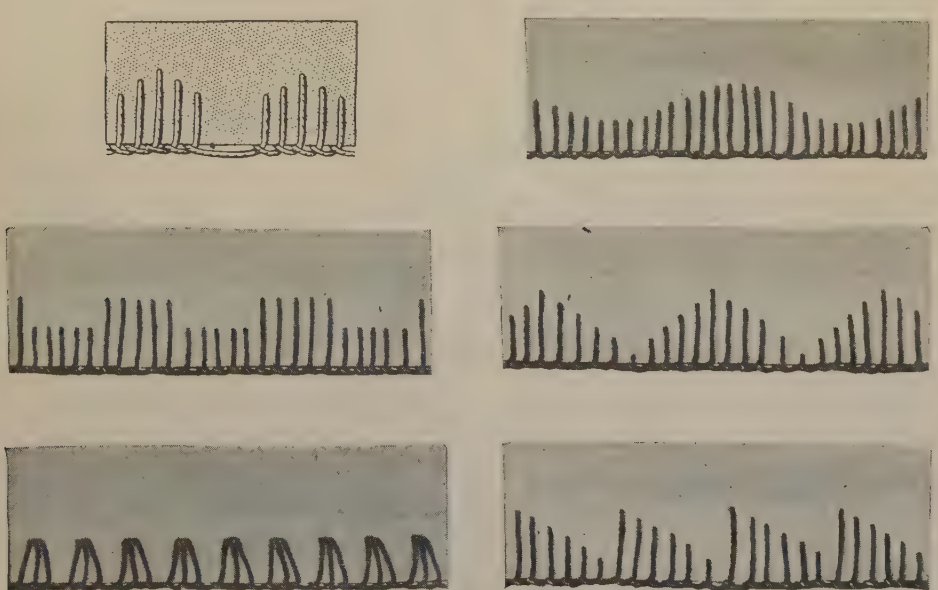
When the entire edge is overcast, insert the needle at the lower edge of the hem, directly under where the last stitch crossed the edge. Overcast in the opposite direction so that the stitches of the first and second rows cross in the middle of the hem. (Ill. 271.)



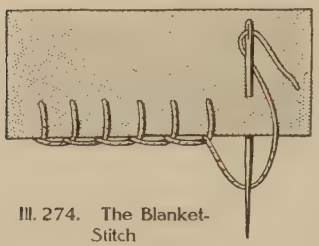
Ill. 272. Running Stitch as a Trimming

RUNNING STITCH used as a trimming consists of several alternating rows of the stitches at the edges of waists, dresses and children's clothes to hold the hem or facing. These stitches are about one-half inch long and one-quarter of an inch apart. (Ill. 272.) A space of one-quarter of an inch should be left between the rows. (Ill. 272.)

BLANKET-STITCH is used as a trimming on organdy blouses and dresses, and on voile and Georgette crêpe. It can be worked in rope cotton or in wool. The wool is



Ill. 273. Variations of the Blanket-Stitch Used as Trimmings



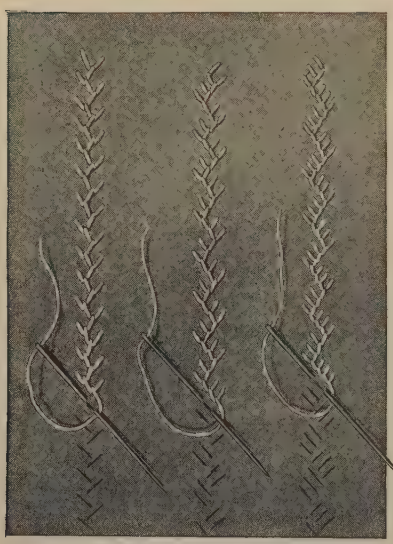
Ill. 274. The Blanket-Stitch

especially pretty. It can also be used in the same way on thin dresses and in wool on serge dresses and on crêpe de Chine.

The blanket-stitch is also used to protect the edges of heavy woolen materials and to prevent them from fraying. It is used on silk, serge and voile dresses, instead of overcasting the edges of the seams.

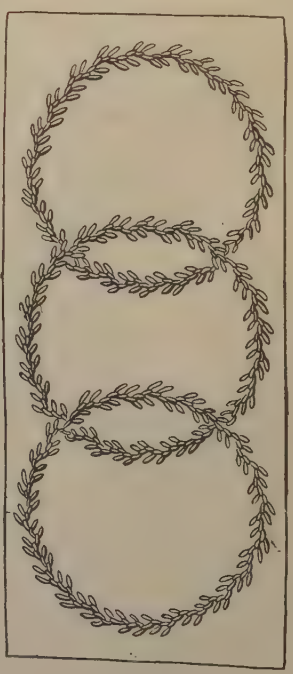
The plain blanket-stitch is used for overcasting seams, but as a trimming you can use either the plain blanket-stitch or variations of it shown in Illustration 273, shown on page 125.

In working a blanket-stitch do not use a knot but secure the thread by running one or two stitches toward the edge, holding the thread under the left thumb. Insert the needle the depth required, bringing it out under the edge, allowing the thread beneath to form an edge. (Ill. 274.)



Ill. 275. Feather-stitching

Ill. 276. Simple Design

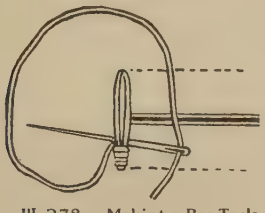


Ill. 277. Wreath Design

THE FEATHER-STITCH is one of the most frequently used of all ornamental stitches, for it can be worked with the coarsest of yarn or the finest of silk or linen thread according to the nature of the material on which it is used. It makes a most satisfactory trimming. The single, double and triple combinations are shown in Illustration 275.

Run a colored thread along the outline to mark the center line for the feather-stitching. To make the single stitch, knot the thread and then bring the needle up through the material. Hold the thread down over the line with the left thumb. Insert the needle a little to the left of this line, and take a short, slanting stitch toward the right, drawing the needle out while the thread is held down smoothly by the left thumb. Then hold down the thread on the center line and take a stitch of equal length on the right side and draw it out as before.

For the double combination, take two stitches to the left, and two to the right each time before crossing the center line, and for the triple combination, take three stitches. The beauty of feather-stitching depends on its evenness. Illustrations 276 and 277 show ornamental designs.



Ill. 278. Making a Bar Tack

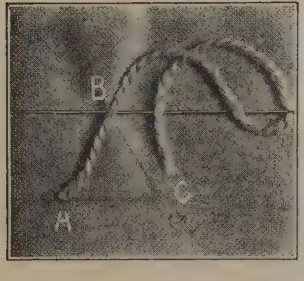
Ill. 279. Barred on Ends

BAR TACKS make a very neat and serviceable finish for the ends of seams, tucks and plaits, and the corners of collars, pockets and pocket-laps of tailored garments. Illustration 278 shows the process of making the simple bar tack, generally used as a stay for pocket openings. Mark the length desired for the tack, stick the needle through the entire thickness of the goods, down on one side, up on the opposite, and repeat several times, according to the required strength of the tack. Then without breaking off the thread, make one short stitch across one end of the long ones, and continue stitching closely all the way across, firmly covering the threads of the long stitches. Keep these cross-stitches close together, and while working, press the long stitches with the needle, to produce a cord-like effect.

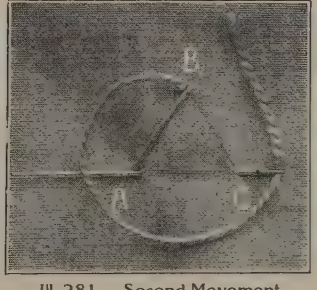
On garments having a finish of machine-stitches at pocket openings, etc., the bar tack, with small bars crossing the ends of the plain bar, is more ornamental. (Ill. 279.) The process of making is similar to that of the simple bar tack, with small bars worked in after the long one has been finished.

ARROWHEAD TACKS are used at the top or bottom of plaits and laps and at the ends of seams and pocket openings. (Ills. 280, 281, 282 and 283.)

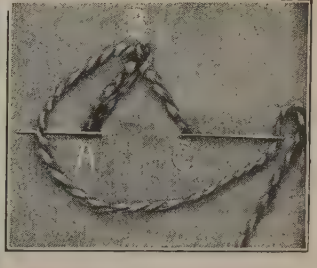
First make an outline of the arrow with chalk or pencil. Bring the needle up at point A, then take a small stitch at point B as shown by the position of the needle in Illustration 280. Bring the needle down at point C (Ill. 281), up very close to point A along the line CA (Ill. 281), and take another stitch at point B close under the first one, and down very close to point C along the line CA. (Ill. 282.) The needle must go in on the chalk line BC and come up on the chalk line BA, keeping the outline of the triangle. Each successive stitch below point B will be a little longer than the previous one. Repeat this



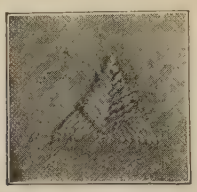
Ill. 280. Outline of Arrowhead



Ill. 281. Second Movement



Ill. 282. Third Movement



Ill. 283. Arrowhead

stitch until the entire space is filled. At the top of this page the completed arrowhead is shown in Illustration 283. It makes a neat, attractive finish.

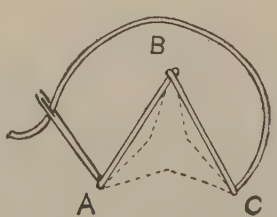
THE CROW'S-FOOT TACK is the most ornamental of the fancy tacks ordinarily used at the ends of pocket openings and seams. It is shown in Illustration 284, with the detail of the stitch in Illustrations 285 and 286.

Outline the tack with chalk or pencil. The dotted outline seen in Illustration 285 shows the correct design for the tack. Bring the needle up at point A, pass it down at B, and up again at B outside of and close to the stitch in line AB; then down at C, up at C outside of and close to the stitch in line BC, and down at A just outside the stitch in line AB, as illustrated in Illustration 285. Now bring the needle up on the dotted line AC outside the stitch on line AC close to A; pass it down on dotted line BC outside the stitch on line BC close to B; up on dotted line AB outside both stitches on line AB close to B; down on dotted line CA outside the stitch on line CA close to C; up on dotted line BC outside both stitches on line BC; and down on dotted line AB outside both stitches on line AB, as shown in Illustration 286. Fill in the entire outline in this way until the completed foot looks like Illustration 284. It will be noticed in making this tack that all the stitches are taken on the dotted lines and always outside the made stitches, thus compressing the first stitches so as to curve the sides of the tack like the outline.

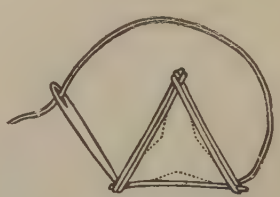
For working these ornamental tacks, coarse buttonhole twist or twisted embroidery silk is usually employed, and it is generally the same color as the material. With a little practise these tacks can be well made, and any of them will add greatly to the finish of the garment.

The crow's-foot is generally worked in scarlet or dark blue silk on the pockets of serge sailor suits. When it is used to finish the end of a plait in a skirt it is worked in floss the color of the dress.

Ill. 284. Crow's-Foot



Ill. 285. Detail of Crow's-Foot



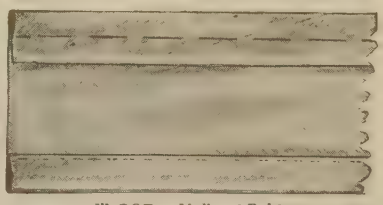
Ill. 286. Second Movement

CHAPTER 26

BIAS TRIMMINGS

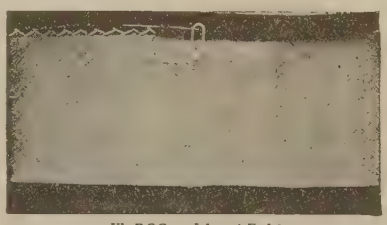
Bands or Folds—Lined Fold—Piped Fold—Double Folds—Milliners' Fold—Tailors' Strap—Cording—Corded Tuck—Piping—Cord Piping—Bias Bindings—Rolled Hem

BANDS OR FOLDS USED AS TRIMMING are made in a variety of ways. They may be lined, unlined, double of the material, or piped at the edges. Cut the band the required width, allowing for a turning at both edges.



Ill. 287. Unlined Fold

THE UNLINED FOLD (Ill. 287) is made with its lower edge basted up in a hem and stitched evenly from the right side. The upper edge is turned over, and the band is then basted into position on the garment. The upper edge is stitched through the garment, making the one stitching serve two purposes. (Ill. 287.)



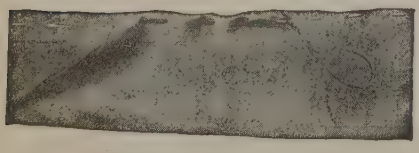
Ill. 288. Lined Fold

THE LINED FOLD is finished before it is applied to the garment. Cut a strip of lining as wide as the band should be when completed. Baste it evenly on the wrong side of the strip of material, turning both edges down over it. (Ill. 288.) Catch-stitch the edges to the lining, (Ill. 288) and the fold is ready for use. (Ill. 288.)

THE PIPED FOLD is one in which a cord or piping (see page 131) has been applied to the edges with one or more rows of machine-stitching to give it a tailored finish. (Ill. 289.)

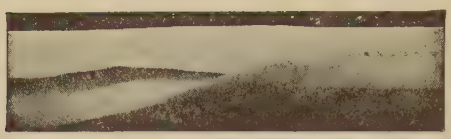
Ill. 289. Piped Fold

DOUBLE FOLDS are made of bias strips cut twice the width desired for the finished band with turnings or seam allowances extra. Fold them over on the center line and baste them flat. Turn the two raw edges in and baste them together. (Ill. 290.) Then join them neatly with slip-stitches, and apply to the garment by hand. If machine-stitching is desired, baste the fold in place first and then stitch. These folds are frequently used as a trimming in the place of tucks.



Ill. 290. Double Fold

A MILLINERS' FOLD is made by turning the top edge of the strip over one-half the width of the finished fold. Bring up the lower turned-under edge, covering the raw upper edge. (Ill. 291.) Sew flat with slip-stitching, fine running stitches, or by machine. (Ill. 291.)

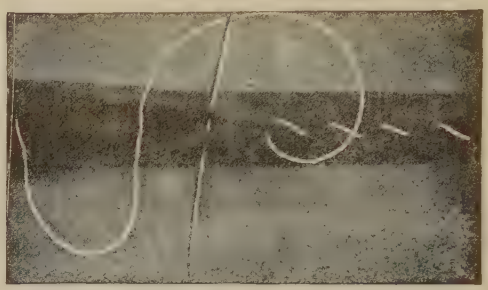


Ill. 291. Stitched Milliners' Fold

If the material is very sheer, it is a good plan to have a small strip of paper, not quite the width of the fold, to slip along within the fold as the work progresses. If pressing is necessary, use only a warm iron.

Crêpe folds are cut on the straight of the goods, so that the crinkles will run diagonally.

TAILORS' STRAPS are folded bands used to strap seams, or as an ornamental trimming on tailored garments. They may be cut on the bias if of velvet or taffeta; crosswise if of woolen; lengthwise if of cotton materials. Fold the strip at the center and catch the raw edges together with loose whip-stitches as shown in Illustration 292. Spread out the fold and press it well. Baste into position on the garment and stitch by machine on both edges.

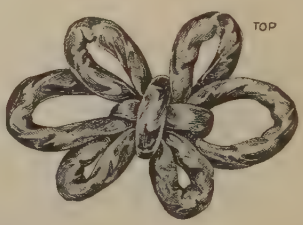


Ill. 292. Making Tailors' Strap

CORDING is a very useful trimming and is made with bias strips and Germantown or eider-down wool. The bias strips should be about an inch and a quarter wide. Fold the strips lengthwise through the center and run a seam a quarter of an inch from the fold edge. With the strips still wrong side out, slip the ends of several strands of Germantown or eider-down wool far enough into one end of the tube-like covering so that you can sew them securely to it. Then with the loop end of a wire hairpin push the wool farther and farther into the covering, at the same time turning the covering right side out. (Ill. 293.)

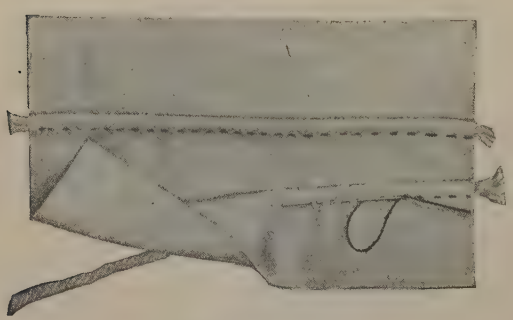
Ill. 293. Pushing the Wool Through

When cording is used to form a motif, stamp the motif on ordinary wrapping-paper. The cordings are first basted in place on the design with the seam uppermost so that the right side of the motif will be next the paper. They are then sewed together at the points of intersection and contact. (Ill. 294.)



Ill. 294. Cord Motif

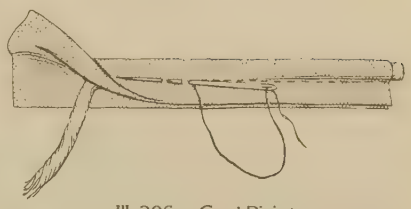
A CORDED TUCK is shown in Illustration 295. The illustration shows the cord being put into the tuck for trimming. Mark the trimming line for the cord with colored thread. Hold the cord underneath with the left hand and enclose it in a tuck, sewing it with fine, even running stitches as close to the cord as possible. (Ill. 295.)



Ill. 295. Corded Tuck

CORD PIPING is shown in Illustration 296. A bias strip of material is used for the pipings. The cord is run in the same way as for tuck cording and the piping is applied to

the edge the same way as a plain piping. (Ill. 298.)



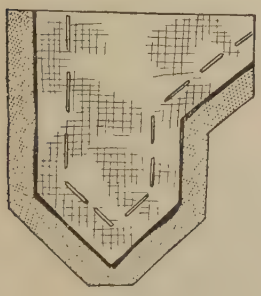
Ill. 296. Cord Piping

PIPING is a finish which is much used in dressmaking. It is easy to use and gives an opportunity for attractive color combinations. It can be applied along the edge or included in a seam.

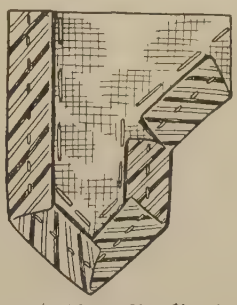
Cut bias strips an inch and a quarter wide, if the material to be used for the piping is firm, like taffeta, etc. If a loosely woven material is used, the strips should be a trifle wider. Join all the strips, as described on page 15, and press the seams open. Then fold the strip over at the center line and baste it flat, being careful not to let it become twisted.

Next prepare the edge of the material to which the piping is to be applied. If desired, cut a lining three-eighths of an inch narrower than the pattern or the piece to be lined. Baste this lining into position as shown in Illustration 297.

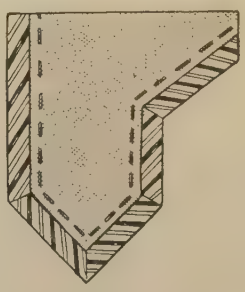
If the edge forms a fancy outline, as illustrated here, turn the edges over evenly all around, clipping at the corners and folding in at the points where necessary. (Ill. 298.) Then run a basting-thread an even width (about three-eighths of an inch) around the edge to serve as a guide. Next baste on the piping, following this line closely. Be careful



Ill. 297. Lining Basted to Material



Ill. 298. Under Side Showing Piping Clipped at Corners

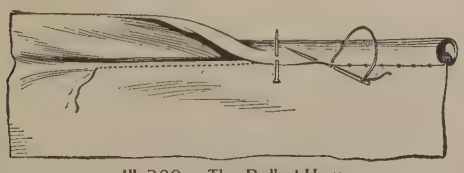


Ill. 299. Right Side of Completed Piping

to avoid any scantiness at the points or bulginess at the corners. Illustration 299 shows the right side of a pointed edge neatly piped.

BIAS BINDINGS make attractive finishes either in same or contrasting material or color. Cut bias strips of material twice the width of the finished binding plus ⅜ of an inch for a seam on each edge.

Join all the strips (Ill. 15, page 15), press the seams open. Sew the binding on the right side of the garment and then turn it to the wrong side. Hem it by hand or machine to the first line of sewing. Be careful not to let the bias strips twist.



Ill. 300. The Rolled Hem

Bias bindings, instead of being turned in and blind-stitched on the wrong side, can be turned in on the right side and held down by running stitches, about three-eighths of an inch long, worked in embroidery silk, wool or embroidery cotton of a contrasting color.

A ROLLED HEM makes a very pretty finish for bias or straight trimming bands. It can only be used on a straight edge and can not be used on a curved edge.

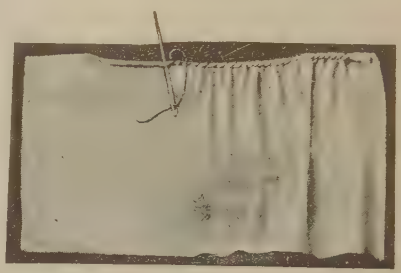
An allowance of one and a half inches will have to be made on the edge for this hem. Fold the edge over on the right side and sew one-quarter of an inch from the fold (Ill. 300). Then turn under the raw edge one-quarter of an inch and hem it over the stitches on the wrong side (Ill. 300). The hem must look round like a cord when finished—not flat (Ill. 300).

CHAPTER 27

APPLIED TRIMMINGS, RUFFLES, EMBROIDERY AND LACE--Part I

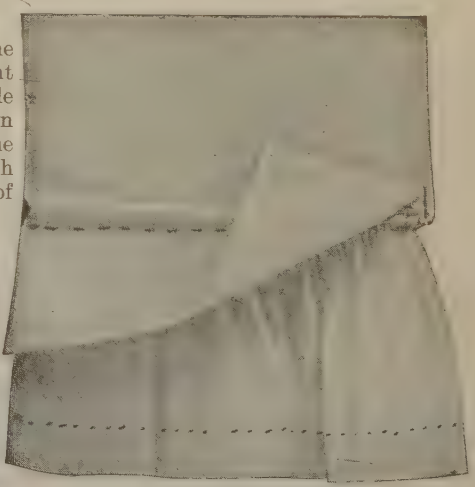
Ruffles—Embroidery Used As a Facing—Embroidery Joined In a Tuck—Embroidery Inserted by Machine—Embroidery Inserted With Rolled Hems—Embroidery Mitered—Whipping on Trimming—Inserting Lace—Inserting Lace Above a Facing—Mitering Lace—Shaped Pieces of Insertion—Inserting Lace Medallions

A RUFFLE USED AS TRIMMING may be whipped and gathered. Roll the raw edge and overcast the material as far as it is rolled, taking care to make the stitch below the roll, not through it. (Ill 301.) Draw up the thread, making the ruffle the desired fulness. Divide the ruffle in quarters and mark them with colored thread. Make corresponding marks on the edge to which the ruffle is to be attached. Roll the edge of the garment and overhand the ruffle to it, taking a stitch in every whipped stitch of the ruffle.

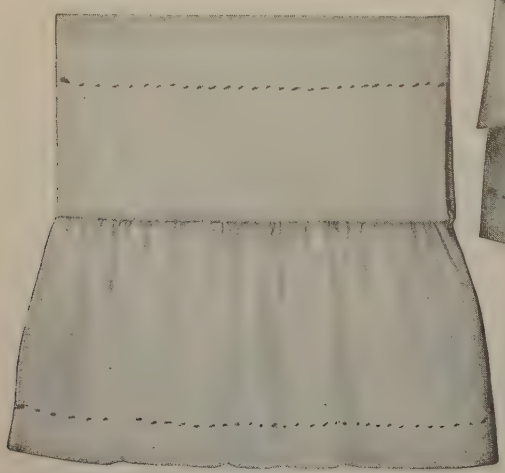


Ill. 301. Whipping and Gathering

TO INSERT A RUFFLE IN A HEM turn the hem toward the right side of the garment and crease the fold hard. Divide both ruffle and hem in quarters and mark each division with colored thread. Insert the edge of the ruffle in the hem close to the fold (Ill. 302) with the right side of the ruffle to the right side of the garment and the corresponding marks together. Baste and stitch one-quarter of an inch from the fold. Turn the hem back to the wrong side of the garment, fold the second turning, baste and hem. (Ill. 303.)



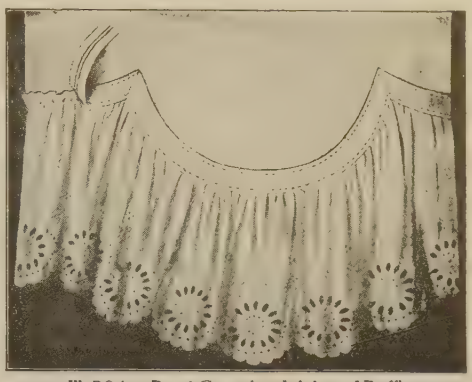
Ill. 302. Ruffle Inserted in a Hem



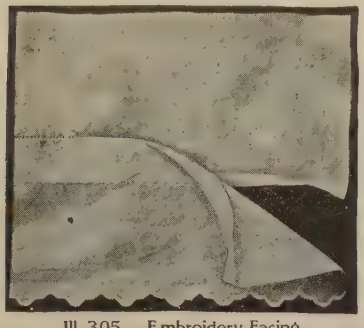
Ill. 303. Finished Ruffle on Right Side

TO COVER THE JOINING OF A

RUFFLE, divide both ruffle and garment in quarters and mark with pins or colored thread. Gather the ruffle and baste it to the garment. Turn the raw edges up on the garment and cover with a narrow bias band which can be bought by the piece with the edges turned ready for use. (Ill. 304.) This finish may be used on either the right or wrong side of the garment. Frequently this finish is used on berthas or scalloped edges that are not lined or faced.

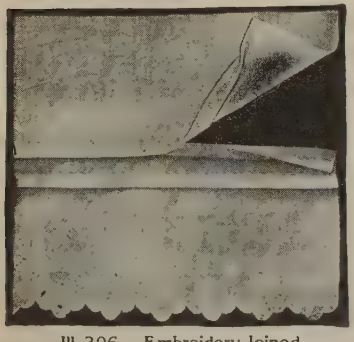


Ill. 304. Band Covering Joining of Ruffle



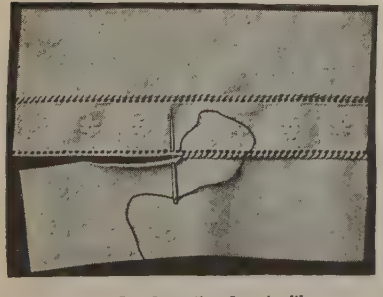
Ill. 305. Embroidery Facing

EMBROIDERY EDGING USED AS A FACING is shown in Illustration 305. The plain material above the embroidery is applied as the facing. Crease the edging off at the depth it is to extend beyond the garment. Baste the material along the crease so that the seam will come toward the inside of the garment. Then stitch the seam. Now turn the edging down, fold in the raw edge at the top, and hem down as a facing. The facing should be no wider than necessary to make a neat joining.



Ill. 306. Embroidery Joined In a Tuck

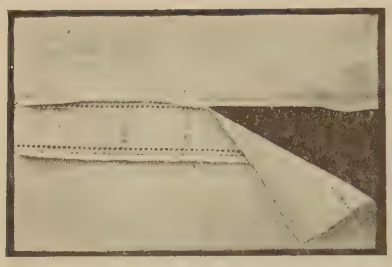
TO JOIN EMBROIDERY IN A TUCK, make several tucks in the plain material above the embroidery if it is wide enough. Then measure carefully the amount for the space between the tucks, the under part of the tucks, and the seam. Cut away the superfluous material and join the edging to the garment. Crease the tuck with the seam directly in the fold so that the raw edges will be encased in the tuck. When the materials of the garment and the embroidery are similar, and there are several tucks above and below the seam, the joining is imperceptible (Ill. 306).



Ill. 307. Insertion Inset with Rolled Hem

EMBROIDERY MAY BE INSERTED by different methods. When a straight-edge insertion is used, the plain material may be cut away at each side of the embroidery. The material of the garment is then cut away under the embroidery, leaving a small seam, which is rolled and whipped to the embroidery as shown in Illustration 307.

A ROLLED HEM may be used as a dainty finish in joining trimming of any kind to a garment of sheer wash material. Hold the wrong side of the material toward you, and, after trimming off all ravelings, begin at the right end and roll the edge toward you tightly between the thumb and forefinger of the left hand, keeping the edge rolled for about one and a half inches ahead of the sewing. (Ill. 307.)

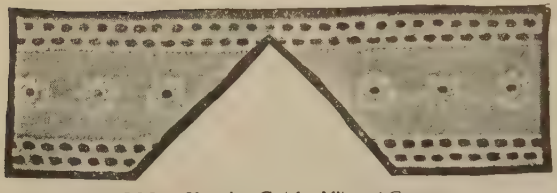


Ill. 308. Insertion Inset by Machine

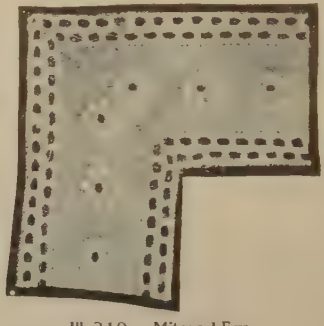
If preferred, a small seam may be left on the insertion as well as on the garment and put together by a tiny French seam. This is the finish most commonly employed.

Embroidery also may be inserted by a machine fell seam. (Ill. 308.) Baste the insertion to the material with a narrow seam on the wrong side. Trim off all ravelings and insert the raw edges in the hemmer of the machine, and stitch as in hemming.

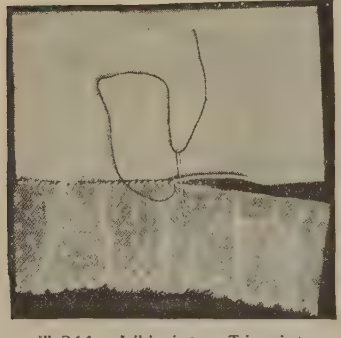
EMBROIDERY TRIMMING MAY BE MITERED so that the joining will scarcely



Ill. 309. Showing Cut for Mitered Corners



Ill. 310. Mitered Embroidery



Ill. 311. Whipping on Trimming

Ill. 312. Showing Cut for Lace Insertion

be seen. Fold it over so that the crease comes exactly in the middle of the corner, taking care to match the pattern perfectly. Crease firmly, and cut on the creased line. (Ill. 309.) Place the right sides face to face and buttonhole the raw edges together with short, close stitches. Illustration 310 shows the finished corner. The method of making the buttonhole-stitch is shown in Illustration 227 on page 112.

WHIPPING ON TRIMMING is generally done on an edge. If lace, it should be either gathered by pulling the heavy thread which is usually found at the top, or whipped and drawn as in a ruffle. Roll an inch or two of the garment material, place the lace with its right side to the right side of the material, and whip both together. (Ill. 311.) Lace may be whipped on plain if preferred, but it must be eased in. Insertion may be inset in the same way.

METHODS OF INSERTING LACE and insertion, when the material has a straight edge, are shown in Illustrations 312 and 313. Fold the material for a hem, creasing the lower fold hard. Open the hem and baste the lace edge just below the lower fold, and stitch. (Ill. 312.) Turn back the hem and

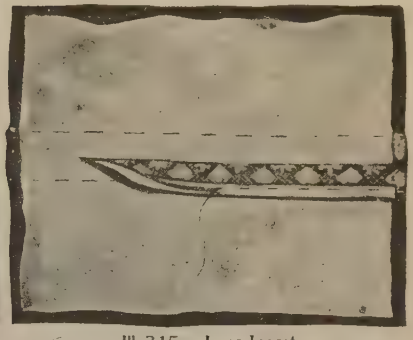
Ill. 313. Finished Effect of Inserting Lace

crease the material on a line with the top turning of the hem (Ill. 312). Cut to within a small seam above this crease. Fold in the raw edge, insert the edge of the lace insertion (Ill. 313), and stitch. Turn a second hem, following these directions, baste the other edge of the insertion just below the lower crease, and stitch as before. As many rows of insertion may be used in this manner as are desired.

INSERTION ABOVE A FACING is first basted in position, and the upper edge is finished as shown in Illustration 314. The facing is generally used when the outline of the lower edge is curved or pointed so that it can not be turned up in a straight hem.

Draw the pull-thread in the lace where a curve requires a slight gathering to make it lie flat. The facing is cut to fit the outline of the lower edge and applied as a false hem, as shown

Ill. 314. Lace Insert above Facing

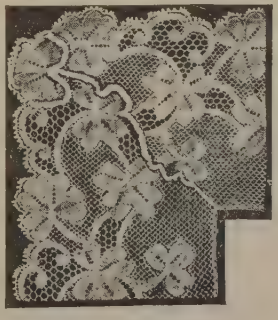


Ill. 315. Lace Insert

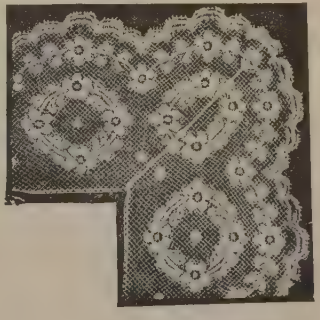
in Illustration 314. When edging is used, it is basted to the bottom before the facing is added and all stitched in a seam together. Turn under the facing at the line of sewing, baste in position and stitch insertion from the right side.

TO INSERT LACE INSERTION in a garment, pin the lace in the position desired, and baste down both edges of the insertion.

If the insertion is narrow, the material is cut through the center (Ill. 315); but if the insertion is wide, the material is cut away from underneath, simply allowing a seam on each side. The edge is turned in a nar-



Ill. 316. Lapping and Matching Lace



Ill. 317. Mitered Lace

row hem covering the line of the basting. Stitch the insertion close to the edges from the right side, and at the same time catching through the material of the hem.

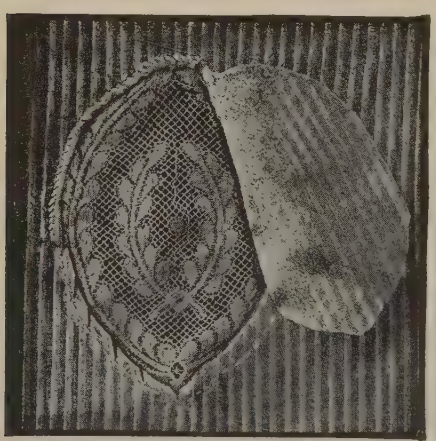
Ill. 318. Joining Lace on a Curve

TO MITER LACE—The lace should be cut between the cords, not across them. Overhand the edges together, putting the needle back the depth of two cords. Illustration 316 shows the figures cut around the edge, lapped and hemmed around the figure on each side. For a stronger corner, the lace may be mitered in a very tiny, flat hem. (Ill. 317.)

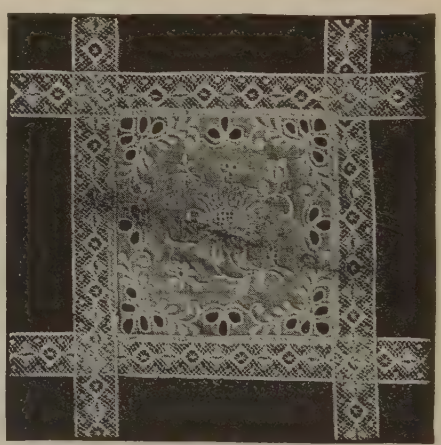
JOINING ROWS OF LACE TO FIT A CURVE—A shaped piece made of rows of insertion joined together is made over a piece of stiff paper. Cut a piece of stiff paper the correct size and shape of the collar, yoke, etc., that you are making, and baste the rows of insertion to the paper so that the edges of the rows just meet. (Ill. 318.) Begin with the longest row of insertion and baste the longest edge of that row to the paper with the right side down. Draw the pull-thread at the shorter edge of the same row to draw it into a curve. If you are careful in distributing the fulness evenly, most of it can be pressed out unless the curve is very great. Whip the edges of the rows together and press them before removing them from the paper. (Ill. 318.)

TO INSERT LACE MEDALLIONS, baste them to the material and stitch them by machine as close to the edge as possible.

Cut out the material from under the lace, leaving a narrow seam's width at each side. (Ill. 319.)



Ill. 319. Finishing the Underside of Medallion Inset



Ill. 320. Medallion and Insertion Set in by Machine

This edge may be turned back and stitched flat by a second row of stitching, leaving a raw edge. Or, it may be overcast closely with the raw edge rolled in to prevent any possible raveling. Illustration 319 shows a medallion set in in this way. Sometimes, where two finished edges come together, they are lapped and stitched together as shown in Illustration 320.

CHAPTER 28

APPLIED TRIMMING—Part II

Gathering—Shirring—Tuck Shirrings—Cord Shirrings—Scalloped or Snail Shirrings—Simple Ruche—Three-Tuck Ruche—Box-Plaited or Gathered Ruches—Single Ruche with One Cord Shirring—Double Ruche with One Cord Shirring—Double Ruche with Two Cord Shirrings—Puff Ruche—Corded Puff Trimming—Variation of Plain Puffings with Cords—Box Plaiting with Corded Piping—Quilling or Side-Plaited Trimmings

FOR the shirred trimmings given in these chapters the softest materials should be used.

Plaited trimmings may be made of very soft materials or of materials with more body.

Any of the materials may be cut double.

Soft ribbons requiring no finish at the edges may be used effectively for these trimmings.

Most materials for the ruchings and puffings may be cut bias or straight.

Chiffon should always be cut lengthwise or crosswise, never bias.

Silks and satins lie in softer folds if they are cut bias or crosswise.

If the edges are to be frayed, the materials must be cut lengthwise or crosswise. Crosswise is preferable, for the threads are closer and make a thicker fringe.

If net is to be used with raw edges, it should be cut on the line of the straight threads which run lengthwise, or bias. You can easily determine the direction of these threads on the piece you are using by stretching the net a little in different directions. Net is more easily hemmed if cut as above, but for a double ruche it may be cut lengthwise, crosswise or bias.

Different materials require different amounts of fulness for shirred ruches. A soft fabric such as chiffon requires three times the length of the finished ruche. Taffeta, messaline and such materials which have a little more body require only about twice the finished length.

THE WIDTH OF RUCHES—On the single ruches you must allow from one-quarter to one-half inch for each cord, the amount depending on the size of the cord. If the edges are to be hemmed or rolled, sufficient allowance should be made for that finish.

For a double ruche calculate the width of a single ruche and double the amount.

CLEAN EVEN EDGES are important, especially if the ruche is to be frayed. The best way to get a good edge for strips cut crosswise or lengthwise is to pull a thread of the material.

THE EDGES OF SINGLE RUCHES may be finished in different ways, depending on the material. Taffeta may be frayed (Ill. 331), pinked (Ill. 338), picoted (Chapter 25, page 119) or finished with tiny hems.

Messaline and crêpe de Chine can be frayed, picoted or hemmed.

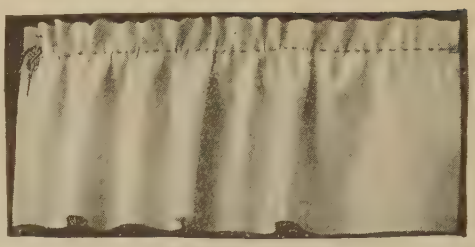
Chiffon may have its edges picoted, or rolled, and whipped tightly with fine stitches in the same or contrasting color. (Chapter 25, page 123.)

Net may be picoted, hemmed with a same or contrasting color, or if it is a fine mesh, it can be cut in such a way that the edge needs no finish.

STRIPS should be joined as neatly as possible. Some nets can be seamed with an

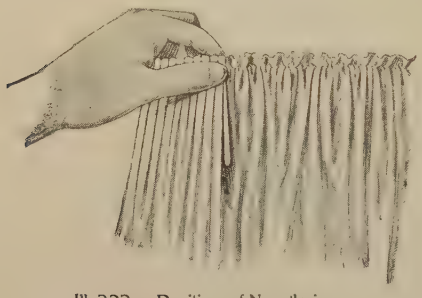
over-and-over stitch, using No. 150 cotton; the joining can scarcely be detected. If this is not practical for the net you are using, make a plain seam and trim the edges down to within one-eighth of an inch of the stitching. Roll the seam edges down to the stitching and whip them closely.

Non-transparent materials may be joined in a plain seam for a double ruche. For a single ruche they should be joined with a tiny French seam. (Chapter 17, page 86.) This can be trimmed away under a frayed edge so that the frayed edge appears continuous. This work must be done very carefully.



Ill. 321. Gathering

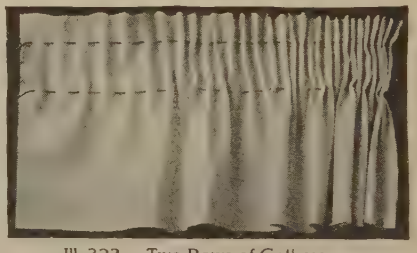
In cutting, plan the strips so that as few joinings as possible are required. (The directions for cutting bias strips are given in Chapter 2, page 15.)



Ill. 322. Position of Needle in Stroking Gathers

FOR GATHERINGS, make a row of small running stitches. The stitches may be the same length as the spaces, or the spaces may be twice the length of the stitches. Always begin by inserting the needle from the wrong side to conceal the knot. It is better to slip the stitches along on the needle and not remove it from the material.

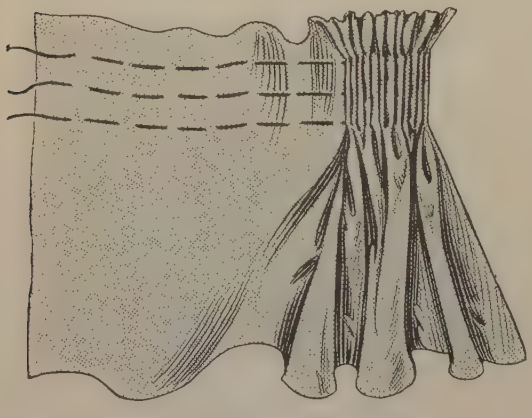
When the gathering is completed, remove the needle and draw the gatherings up tight. Place a pin vertically, close to the last stitch, and wind the thread several times around the pin in the form of an 8. (Ill. 321.) This holds the gathers firmly together.



Ill. 323. Two Rows of Gathers

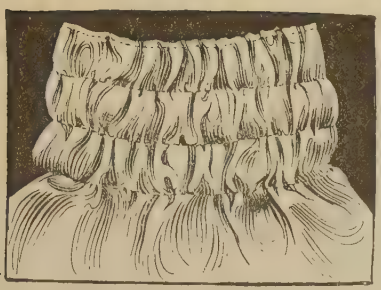
IN STROKING OR LAYING GATHERS the work is held between the thumb and fingers of the left hand, with the thumb below the gathering thread. Put the side of the needle well above the gathering thread and press the little plait under the thumb, drawing the needle down. (Ill. 322.)

Do not use the point of the needle, as it scratches and weakens the material. Continue entirely across the gathers, putting the needle under each stitch and holding the plait firmly with the thumb. Stroke the material above the gathering thread as well as below it to make the gathers firm and even.



Ill. 324. Gaging or French Gathers

TWO ROWS OF GATHERS are often used in dressmaking and do not need stroking. A skirt joined to a band, a sleeve set in a cuff or sewed into the armhole,

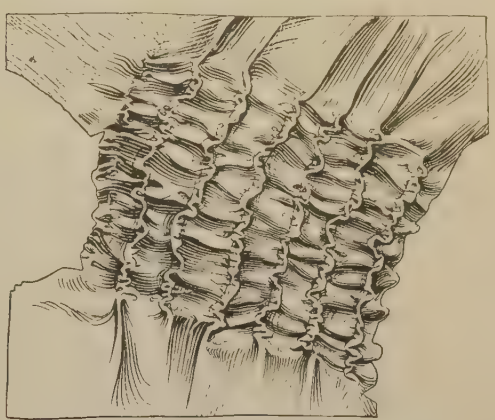


Ill. 325. Simple Shirring

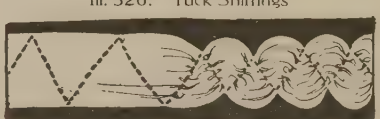
should be gathered twice so that the gathers will stay in the proper place.

The second row is made with the stitches directly in line with those of the first row and one-quarter or three-eighths of an inch below them. (Ill. 323.) If there is much fulness to be gathered, the spaces between the stitches may be lengthened.

GAGING OR FRENCH GATHERS is a style of shirring generally used where a quantity of material must be adjusted to a comparatively small space. (Ill. 324.) The stitches in this case are made evenly: long ones on the right side and short ones on the under side of the material. Each successive row of gathers has its long and short stitches parallel, respectively, with those of the preceding row. The threads are all drawn up evenly, and fastened at the ends.



Ill. 326. Tuck Shirrings

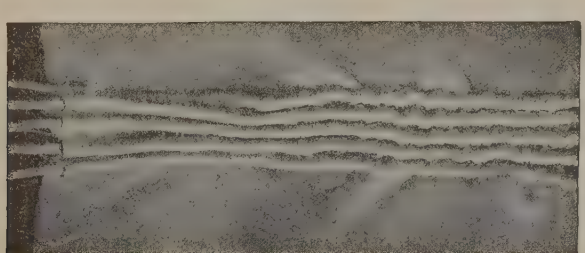


Ill. 327. Scallop Shirrings

SHIRRING is made of successive rows of gatherings. It is used as a trimming. There are several different kinds of shirring, the use of which must be determined somewhat by the character of the material and the style of the garment. Before beginning, it is best to mark the sewing lines with a colored thread to be sure to get the rows even. This thread can be drawn out when the shirring is finished.

A SIMPLE SHIRRING is shown in Illustration 325. The top edge is turned in and the first row shirred in close to the edge. The thread should be amply strong, with a good big knot at the end; for if the thread is weak and breaks, or the knot pulls through, the shirring will progress slowly, and the material will suffer unnecessarily in the working.

Shirring can also be done very successfully on the machine by using the gathering



Ill. 328. Cord Shirring

attachment. In that case it is especially necessary to mark the sewing lines before beginning, as the machine does the work so rapidly that one is more apt to get an irregular line.

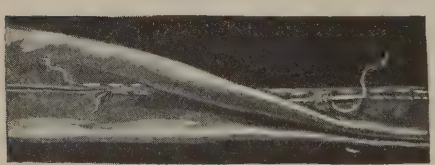
TUCK SHIRRINGS are prettiest made on the bias of the material. Shirr along the sewing lines of the tucks through both thicknesses of the material and draw up the fulness. (Ill. 326.)

SCALLOPS OR SNAIL SHIRRINGS are meant to be used as a band trimming. Make a narrow fold of the material, and run the shirring thread zigzag across from edge to edge. (Ill. 327.) As the work progresses, draw up the thread when the fold will acquire a scallop edge on both sides. If a wider fold is used, two threads may be run in close together. This will produce a more even trimming and one that will be less perishable.

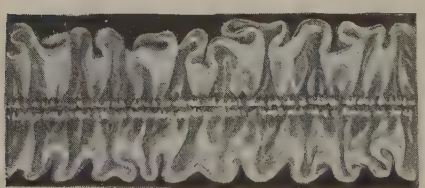
Ill. 329. Simple Ruche

Ill. 330. Three-Tuck Ruche

Ill. 331. Ruche of Frayed Taffeta



Ill. 332. Double Ruche with One Cording



Ill. 333. Fluffy Double Ruche with Two Cord Shirrings

CORD SHIRRING (Ill. 328) is made much like the tuck shirring. Tiny tucks are sewed in with a cord enclosed from the under side (See Ill. 295, page 130), and when the entire number of threads have been run in, draw up the fulness.

A SIMPLE RUCHE can be made from strips of the material. Cut off the selvedge, for the selvedge is stiff and would prevent the material from making a soft ruche. Join as many strips of material as are necessary to make the ruche the desired length. Turn under one raw edge of the strip and fold the strip so that it will be double, with the seam at the center of the under side. (Ill. 329.) Gather the ruche through the center just inside the fold edge. (Ill. 329.)

A THREE-TUCK RUCHE is used when more fulness is desired than is given by a simple ruche. This is made by cutting the strips about seven inches wide. After joining the strips as before, fold them in thirds, bringing the two raw edges together three-eighths of an inch from the folds. Run a gathering thread through all the layers at one time. (Ill. 330.)

Ill. 334. A Puff Ruche of Soft Satin Ribbon

Ill. 335. A Puff Trimming

A RUCHE OF FRAYED TAFFETA is shown in Illustration 331. The silk is cut single and there is one cord shirring.

A DOUBLE RUCHE WITH ONE CORDING. The edges of the material are folded over until they just meet at the center of the strip and are basted in place. The strip is then folded lengthwise through the center and a line of fine running stitches forms a tuck. (Ill. 332.) The cord may be inserted while making the tuck. (Ill. 332.)

For two cordings the sewing of each tuck should be about one-eighth of an inch from the center. If larger cords are used, the sewing of the tucks should be a little farther apart so as not to crowd them.

A FLUFFY DOUBLE RUCHE WITH TWO CORD SHIRRINGS is shown in Illustration 333. To make this ruche perky, catch the material to the cord, along the back of the cordings, tacking it to the cordings. The sewing should be made by putting the needle in the material a little to one side of the tuck sewing, catching the cord and bringing it out on the opposite side. Take these stitches from one-quarter to one-half an inch apart. Very soft materials require less tacking than those having more weight and body.

A PUFF RUCHE OF SOFT SATIN RIBBON is shown in Illustration 334. This is an effective ruche and may also be made of soft materials as well as ribbon. Cut the material enough wider than the width desired for the finished ruche so that when the edges are turned over the raw edge will be included in the tuck sewing.

A PUFF TRIMMING (Ill. 335) is attractive made of any soft material. It may be corded with as many cords as you like.

A VARIATION OF PLAIN PUFFING is shown in Illustration 336. Two sizes of cords and two widths of puffings make a very attractive trimming. In cutting your strips of material for this puffing allow for the cords and for a seam along each edge. The strips

Ill. 336. Variation of Plain Puffing

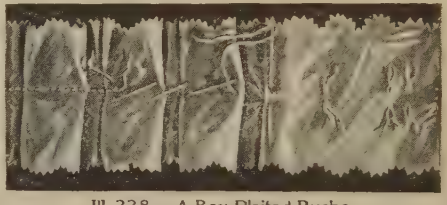
Ill. 337. A Puff Ruffle

of material for the puffing may be cut straight or bias as you prefer. Tack the inner cords along the back to the puffing material. The outer cords will adjust themselves. Different arrangements in the number and spacing of the cordings may be used. Puffings of this kind make most delightful trimmings.

A PUFF RUFFLE is made of strips of chiffon, etc., double the width of the ruffle desired, plus the two inches required for the heading at the top. Fold the chiffon double, bringing the two raw edges together on a line one inch below the edge that will be the upper edge of the ruffle. Turn under the upper raw edge and run in the gathering thread, using small stitches. (Ill. 337.)

A BOX-PLAITED RUCHE is shown in the process of making in Illustration 338. The strips for the ruche may be cut bias or straight and in any width desired. The edges could be picoted or pinked. This ruche requires a little less than three times the finished length.

The plaits should be basted (Ill. 338) and then machine-stitched through the center. (Ill. 338.) They should not be pressed flat but should be left to stand out from the stitching.



Ill. 338. A Box-Plaited Ruche

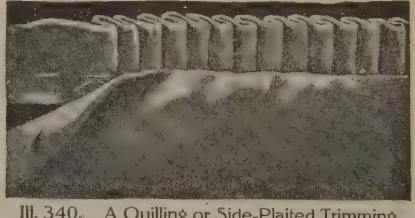
A BOX-PLAITED TRIMMING JOINED TO A GARMENT WITH A CORD PIPING is shown in Illustration 339. The strips for the plaiting may be cut bias or straight. The outer edge of the plaiting may be pinked, picoted or finished with a very narrow hem.

The cord piping and the unfinished edge of the plaiting are joined together in a plain seam. (Ill. 339.) The seam is then turned down flatly under the plaits and the plaits are pressed.

A QUILLING OR SIMPLE SIDE-PLAITED TRIMMING is shown in Illustration 340. The strips of material may be cut bias or straight and should be three times as long as the finished trimming. The outer edge of the quilling may be picoted, hemmed or pinked, or the quilling may be made double.

The garment edge which the plaiting is to finish should be turned under the seam width and basted. (Ill. 340.) The plaiting is basted under this edge and sewed in position according to the material and finish of the garment. (Ill. 340.)

Ill. 339. A Box-Plaited Trimming with a Cord Piping



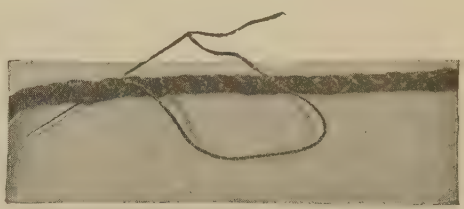
Ill. 340. A Quilling or Side-Plaited Trimming

CHAPTER 29

SEWING ON BRAID, APPLIQUÉ EMBROIDERY, MARABOU AND FUR

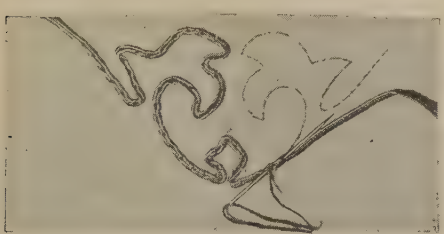
Flat or Tubular Braid—Soutache Braid—Appliqué Embroidery—Marabou—Fur

SEWING ON FLAT OR TUBULAR BRAID—These braids are sewed from right to left. Fasten the braid on the right and hold it down ahead of you on the line where it is to be sewed. Bring the needle up so that it catches the lower edge of the braid close to the edge, insert the needle in the material as close to where you brought it out as possible. Take a slanting stitch about ⅜ of an inch long bringing the needle out through both the material and braid close to the upper edge. Insert the needle in the material close to where you brought it out and take another slanting stitch ⅜ of an inch long, bringing the needle out through both the material and braid close to the lower edge. (Ill. 341.)

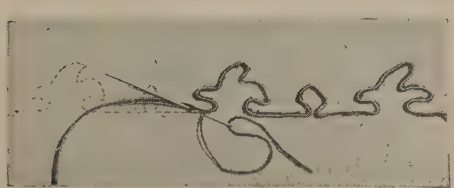


Ill. 341. Sewing on Flat or Tubular Braid

A narrow braid is often used near an edge on waists and dresses to hold the hem or facing.



Ill. 342. Sewing on Soutache Braid Flat



Ill. 343. Sewing on Soutache Braid Upright

SEWING SOUTACHE BRAID—There are two ways of sewing on soutache braid. The simpler is to hold the braid flat over the line of the transfer and sew through the center of the soutache taking a very short stitch on the right side and quite a long one on the under side. (Ill. 342.)

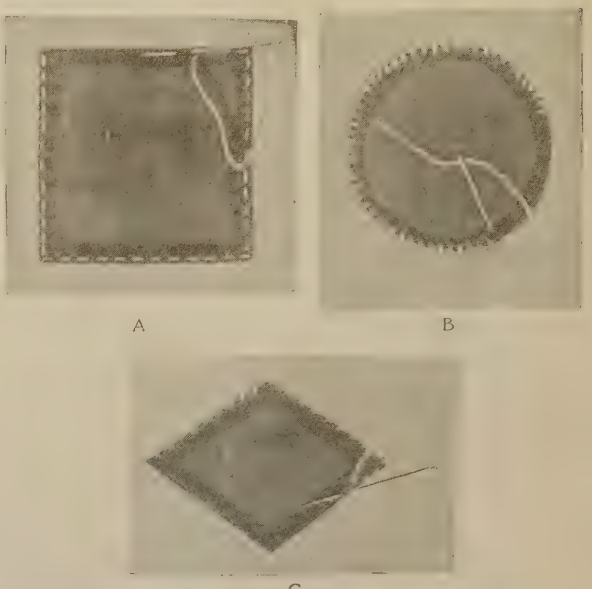
In using a design with a great many sharp turns it is better to sew the soutache so that it stands upright. (Ill. 343.) Hold the braid ahead of you over the line of the transfer as before but hold the soutache upright instead of flat. Fasten the braid securely at the right, and bring the needle up through the material just catching the lower edge of the braid. Insert the needle as near as possible to where you brought it out, and take a stitch ¼ of an inch long. Bring the needle out through the material catching the lower edge of the braid. (Ill. 343.)

Braiding makes a very effective trimming and the work goes quickly so that even when deep bandings are in fashion one can have a handsome costume with a comparatively small amount of work and expense. All the newest and smartest transfer designs for braiding will be found in NEEDLE-ART while the DELINEATOR and BUTTERICK FASHIONS show the correct use of braid trimmings whenever they are in style.

APPLIQUÉ EMBROIDERY—Shaped pieces of contrasting color can be appliquéd on waists, dresses, etc., as a trimming. Usually the pieces are of the same material but in different color, but in some cases you can also use contrasting materials.

Some of the dresses etc., which are trimmed with squares, diamonds and circles of a contrasting material have a little embroidered motif in the center of each applied piece.

Quaint figures of Colonial ladies, Oriental children, etc., are used on dresses and waists. Some of these are applied from contrasting material.



Ill. 344. Applique Embroidery

Cut the pieces in any shape and size that you fancy and turn under the edges ⅛ of an inch. Be very careful not to stretch them. Baste them to the garment. The edges may be blanket-stitched to the garment (Ill. 344-B), felled down (Ill. 344-C) or fastened with small running stitches (Ill. 344-A). The blanket-stitching takes the most time but it is also the most effective.

SEWING ON MARABOU—The marabou must be sewed to a double strip of very thin material the color of the marabou. You can use China silk or fine lawn. The width of the strip should be regulated by the width of the marabou. Three-fourths or one-half an inch is about right when folded. Fold the strip of material lengthwise with the edges lapping just a little. Lay the marabou flat on the table with the least attractive side uppermost. There is always one side that is a little better than the other. Be sure the marabou is flat and that there is no twist to it. Lay the strip over the stem of the marabou with its raw edges next the stem. Pin it in place at intervals and then sew it with stitches about ½ an inch long. (Ill. 345). Take two stitches in each place so that they will hold firmly. (Ill. 345).

Ill. 345. Sewing Strip to Marabou

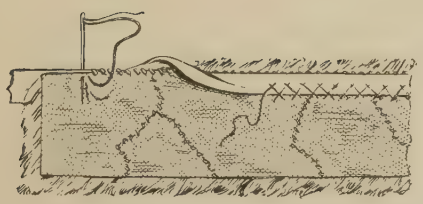
In sewing the marabou to the garment sew both edges of the strip with running stitches. The strip enables you to handle the marabou easily, keep it even, and prevents it from twisting.

HANDLING FUR—Pelts should always be cut with a knife from the wrong side so as not to cut the hair.

Joinings should be made so that all the hair runs one way.

Fur should be sewed with an ordinary short needle and strong cotton thread. Number 30 cotton is about the right weight.

Lay the pelts edge to edge and sew the edges together with an overhand stitch. (Chap. 16, page 82). Be careful to sew through the pelts only, without catching the hair in the sewing. The hair can be pushed through to the right side with the needle and after the sewing is finished the fur can be brushed gently to make the hair lie smooth. In this



Ill. 346. Finishing the Edges of Fur with Braid or Seam Binding

way you will conceal any sign of the joining.

After the joining is made you will find on the wrong side a ridge-like seam. This seam should be dampened and the fur should be stretched out smoothly on a flat board and tacked to it.

The fur should be left on the board until it is thoroughly dry which generally takes about twenty-four hours. In the short haired furs the hair side of the pelt can be laid next to the board, but in heavier furs the pelt is laid face down.

SEWING ON FUR—In most cases the edges of fur must be finished with braid or seam binding the color of the fur. Overhand the edge of the braid or seam binding to the edge of the fur (Ill. 346), turn it over the edge of the fur and cat-stitch it to the pelt as illustrated. (Ill. 346.) Sew it on to the garment through the braid or seam binding using a slip stitch.

This is the best way to handle most furs. In the case of a fur in which the pelt is not the same color as the fur itself as in undyed furs, the binding is absolutely necessary.

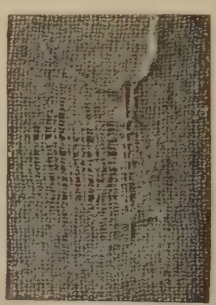
When the pelt is the same color as the fur, as in dyed furs or in white furs and the hair is long enough to cover the edge of the pelt nicely, this braid or seam binding may be omitted and the sewing done right through the pelt. In this case sew the edge of the pelt to the material with a hemming stitch. This is of course a simpler method and it is the best method to use in sewing fur to transparent materials for the binding or braid adds to the weight of the fur.

CHAPTER 30

DARNING AND MENDING

Reenforcing—Running Darn—Woven Darn—Broken Stitch—Drop Stitch—Set-in Piece—Underlaid Piece Darned In—Stoting—Mending Tissue or Tailors' Tissue—Triangular Tear—Patches—Flannel Patch—Hem Patch—Overhanded Patch

DARNING is a simple remedy for many cases of prevention as well as cure. A few general directions will apply to darning in all its various phases. Neatness and the careful selection of materials most appropriate for the work are the chief requirements for successful darning. Whether the material to be darned is cotton, silk or wool the darning thread should correspond in thickness and color to the thread in the fabric, and the needle should be neither too coarse nor too fine.



Ill. 347. Reenforcing a Worn Place

FOR REENFORCING worn places before the hole has come through, particular care should be taken to make the work as inconspicuous as possible. A thread or raveling of the material will do better than one of sewing silk, as the latter, no matter how well matched in color, will be sure to have a luster that will bring the stitches into prominence. The drawn thread need n t be long; short ones can be worked in just as well.

Baste the part to be mended over a piece of medium stiff, glazed paper, or table oilcloth. Use a needle as fine as the thread will permit. Darn back and forth with as fine stitches as possible, following the grain of the goods and keeping the threads loose so that they will not draw. (Ill. 347.) The ends of the threads are not fastened, but are clipped off close to the garment when the work is finished.

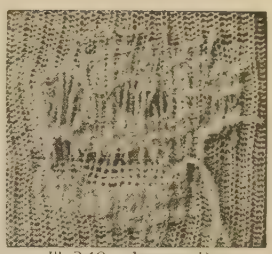
Ill. 348. A Running Darn

A RUNNING DARN is used when the garment is worn too thin to be mended satisfactorily by reenforcing. Insert the needle a short distance from the edge of the worn or thin part, and parallel with the thread of the weave. Run it under a few threads and over a few, to the opposite side of the worn place. (Ill. 348.) Returning, run the needle over the threads that were taken up, and under those over which it passed in the first row. Continue the process until the whole thin surface has been given a new body. In Illustration 348, white thread was used in order to show the stitches.

When the part to be mended requires still more body than can be given by the running darn, a piece of the material may be laid on the wrong side, and while applying the running darn, this piece is occasionally caught up by the needle to hold the piece securely in position.

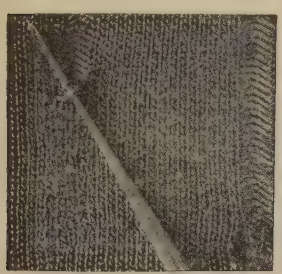
A WOVEN DARN is necessary when a hole has been worn through the material. The threads in this case are woven both lengthwise and crosswise with the weave of the garment. (Ill. 349.) Baste the part with the hole over a piece of paper or table oilcloth taking care not to draw it out of shape nor to let it bag. Do not trim off the frayed or worn edges. The unevenness around the edge, which these frayed ends create in the process of darning,

helps to make the darned place less conspicuous. The lengthwise threads are run in first. Starting well in from the edge of the hole at one side, take up a few small stitches, cross over to the opposite side and again run a few stitches into the edge. Keep the threads taut, but not tight enough to pull. Returning, leave a tiny loop at the turning-point, to allow for shrinkage of the darning threads. Continue back and forth till the hole has been covered. Now begin the crosswise threads in the same way; darn over and under the lengthwise stitches, alternating with each return thread. (Ill. 349.) The frayed edges are caught in the weave as they happen to come, and are firmly secured between the latticed threads. (Ill. 349.)



Ill. 349. Woven Darn

STOCKINGS are darned on the right side to keep a smooth surface next the foot. A darning-egg or ball, held in the left hand, is slipped under the hole, with the stocking stretched smoothly, but not tightly, over it. The darning is done with the right hand. In a woven darn the darning threads in a stocking usually run up and down with the rib, and then across, but when the hole is at the knee or heel, where greater elasticity is desired, the threads are run across diagonally.



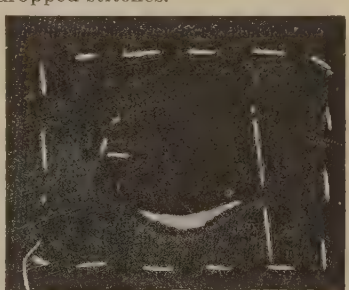
Ill. 350. Picking Up a Dropped Stitch

A BROKEN STITCH or two in a stocking can be easily remedied if attended to at once. With a silk thread, pick up the broken stitches and draw the edges together, and by a web-like weaving close the hole.

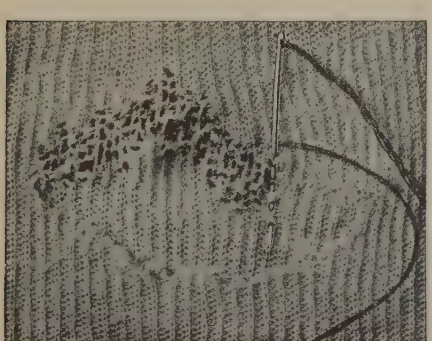
A DROPPED STITCH is more easily remedied by the use of a crochet-hook than by darning. Slip a fine crochet-hook through the little loop at the lower end of the hole; catch up the first thread and pull it through the loop. Continue until every dropped thread has been caught, then securely fasten the last loop at the end with a few sewing stitches. Illustration 350 shows the position of the crochet-hook picking up dropped stitches.

TO SET IN A PIECE WITH THE BALL STITCH is a way of extending the usefulness of the stocking when the hole is too large to be neatly darned. For this purpose keep on hand the leg portions of stockings of which the feet have been worn out.

Baste the part to be mended over a piece of paper and trim off the ragged edge. Cut a piece from a stocking-leg, matching it in color and texture, with the ribs running like those in the stocking, and conforming in shape to the hole, but a trifle smaller. Baste this piece into position on the paper and join the two edges, the needle passing in close stitches, alternating, over one edge and under the opposite, until the piece has been securely and neatly worked into position. (Ill. 351.) The stitch in this method will be seen to form a kind of lacing, and is called the "ball-stitch". It must be done evenly and closely, but not tightly enough to raise the edges. (Ill. 351.)



Ill. 351. Setting a Piece in a Stocking with the Ball Stitch

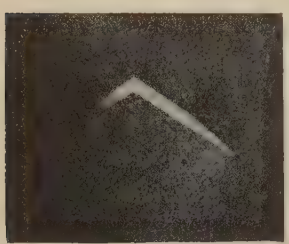


Ill. 352. An Underlaid Piece Darned In

AN UNDERLAID PIECE DARNED IN is a better method of closing a hole when the stocking or garment is very loosely woven

or knitted, in which case the use of a darning-egg would give it a baggy appearance. Do not trim off the ragged edges. Cut the underlying piece a trifle larger than the hole, but conforming to it in shape and matching it in color and texture. Baste the piece on the paper first, and then lay the hole over it. Or the torn piece may be stretched over an embroidery hoop and the patch basted to it. Run the darning-needle back and forth (Illustration 352), over and under the lapped edges, closely weaving them together, keeping down all the loose ends. Illustration 352 shows the right side of the finished darn, a black thread having been used in the illustration to show the stitches.

STOTING is a process of mending much used by tailors, especially on closely woven or very heavy cloth that does not fray. The first illustration, Illustration 353, shows the cut, and in Illustration 354 is shown the position of the needle and thread in the process of stoting. Use either a thread drawn from the cloth, or a hair to do the stoting.



Ill. 353. A Cut in Heavy Cloth

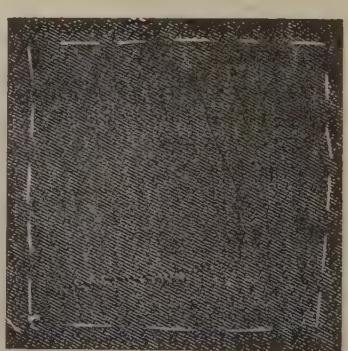
Ill. 354. Stoting with a Hair

The part to be mended is basted smoothly over a piece of paper. The needle is inserted about half an inch from the torn edge, and run between the threads of the cloth, across the cut, to half an inch on the opposite side, and drawn through. Reinserting it, run the needle back on a somewhat slanting line and continue until the cut has been closed. Then repeat the same process, running the threads in the opposite direction. When pressed, this mending can hardly be noticed, but stoting can only be done over a clean cut or tear. On material that is not thick enough for the needle to pass between the weave, it must be done on the wrong side as lightly as possible.

MENDING TISSUE, or TAILOR'S TISSUE, as it is sometimes called, is a great convenience in cases of awkward rents or tears where patching would be undesirable. It is a semi-transparent substance, resembling the thin rubber used in dress shields. It melts under a hot iron and acts like a glue, holding the torn fibers together.

A TRIANGULAR TEAR should be mended immediately, before the edges have had a chance to fray. The torn part of the garment should be laid, wrong side up, over an ironing-board. Push the torn edges together, bringing them as nearly as possible to their original position. Lay a square piece of the mending tissue large enough to completely cover it over the tear and a piece of the cloth over the tissue. Baste the cloth piece in position, but do not let the basting threads run through the mending tissue or they can not be easily drawn out. Then run a hot iron over it all several times until the two pieces and the ragged edges are nicely stuck together. Cut away all superfluous material around the edges. Illustration 355 shows a satisfactory result of this method of mending on the right side of the material.

Ill. 356. A Piece Set In

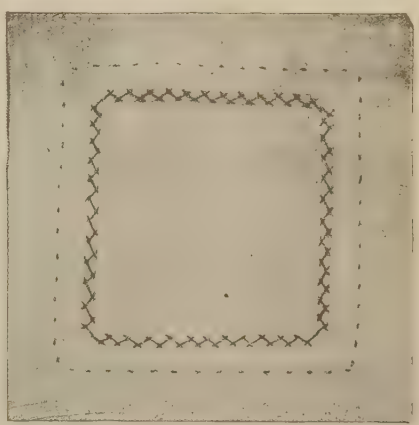


Ill. 355. A Rent Repaired with Mending Tissue

A PATCH may also be set in with mending tissue in cases where it is undesirable to have any stitches showing. The hole is trimmed to a square or oblong shape, and a piece cut the same shape, but a seam's width wider all around. Lay the garment over an ironing-board, as directed above, and, between the edges of the hole and the lapped edge of the patch lay strips of the mending tissue. Be careful not to have any of the tissue extending beyond the torn edge on the right side, as it will make an ugly mark after being pressed. Illustration 356 shows a hole neatly mended by this method.

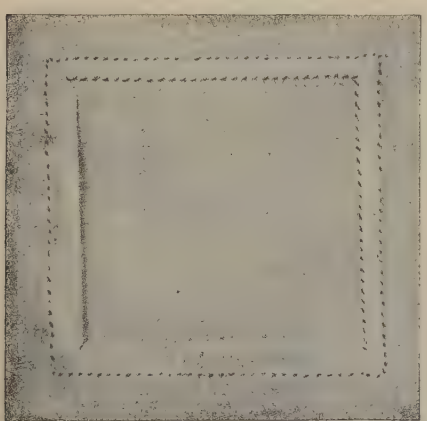
A PATCH is generally used for mending flannel or heavy woven underwear, particularly if the garment is too much worn to warrant the time and work necessary for a careful darn.

A FLANNEL PATCH is a piece of the material basted on the wrong side of the worn or torn part and catch-stitched to the garment with small stitches all around the edge. The worn place, or the ragged edge of the hole, is then cut away from the right side, and the edge catch-stitched all around in the same manner. (Ill. 357.)



Ill. 357. Right Side of Flannel Patch

A HEMMED PATCH is used — unless the hole is so small that it can be neatly darned — for mending material that requires frequent laundering, such as muslin underwear, bedding



Ill. 358. Wrong Side of Hemmed Patch

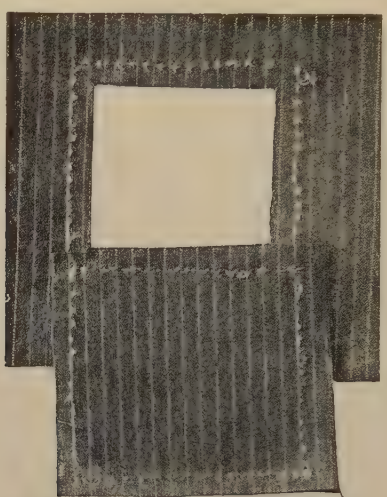
Ill. 359. Right Side of Hemmed Patch

or household linen. If the material is striped or figured, the patch should be cut so that the lines will match. Pin the patch into position on the underside of the piece to be mended. Crease a seam all around and baste it down. Now cut out the worn part, allowing a narrow seam at the edge. Clip the edge a trifle at each corner, turn in the seam, and baste it down. Then with fine stitches sew the patch down all around on both sides of the material. (Ills. 358 and 359.)

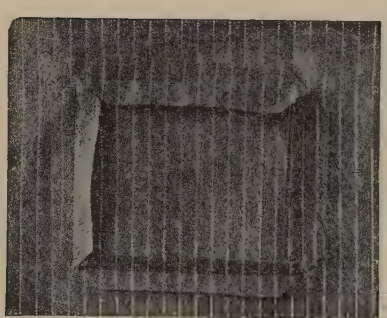
AN OVERHANDED PATCH is used on material that is seldom washed, and where the raw edge on the wrong side is not objectionable. The sewing in this patch is not so noticeable as in the hemmed patch, for it has but one line of stitches. In cutting the patch be sure to match the stripe or figure. The piece should be large enough to cover the hole well when it is basted over it with tailors' tacks. (Directions for tailors' tacks are given on page 85.) When the patch has been basted and cut apart, it will be seen that

the exact outline of the patch has been marked on both the garment and the patch. The uneven edges are trimmed away leaving a narrow seam. (Illustrations 360 and 361.) Notch the corners of the hole diagonally to the line of tacks, and trim off the corners of the patch. Turn the seam edges of both hole and patch toward the wrong side on the line of the tacks and baste together. Then with small overhand stitches sew the patch in securely, being careful during the whole proceeding to keep the warp and woof threads of the material straight at the joining edges. Illustrations 360 and 361 show both sides of the patch after it has been well pressed.

Clothing, household linens, etc., should be darned or mended at the first sign of wear. Immediate attention often saves actual holes by reenforcing worn places, and the amount of mending will be perceptibly reduced. Mending should be done before the articles are washed, for in washing the worn place is likely to give and become a hole.



Ill. 360. Setting in an Overhanded Patch



Ill. 361. Wrong Side of Patch

Ill. 362. Completed Patch

CHAPTER 31

REMODELING

Materials—Dyeing—Cleaning—Remodeling Waists—Skirts—Coats—Suits
Children's Clothes—Boys' Clothes

AT THE beginning of every season when you are planning your clothes, look over your wardrobe and decide what you have that is worth remaking and will fill some definite place in your outfit. Do not make over any clothes simply because you have them. If you are not going to need them for the present brush them thoroughly and put them away carefully until you want them.

Things that are genuinely worn out should be thrown away or given to the Salvation Army. Do not try to make them over for they are not worth the time and effort.

MATERIALS—Wool materials that are too shabby to be made over can often be used for interlining Winter coats and jackets.

Wool materials and some silks that are shabby on the outside but comparatively fresh on the inside can be turned if the wrong side is nice looking. It may not be exactly like the right side but if it is presentable it can be used. Satin, plush, velvet and silks that have a design on one side only can not be turned for the wrong side is not wearable.

Plush and velvet can be steamed to freshen them, remove the wr nkles and raise the nap. Silks and satins can be steamed to remove bad wrinkles. (Chapter 6, page 32.)

Small pieces of material can often be combined to make hats for children, or if suitable used for collar and cuff facings.

When combinations of materials are in fashion remaking is a simple matter. Wool materials can often be combined with satin, taffeta, foulard, or with plaid, stripe or check silk or wool materials. Silks, satins, plushes and velvets can be used with Georgette crêpe, chiffon, silk voile, lace, or tulle. Plush and velvet can also be combined with silk and satin. Gingham can be used with chambray, and the heavy cotton and linen materials with batiste, handkerchief linen, etc. In Summer materials one can usually combine white with a color, or a plain color with plaid, check, stripe or figured material.

If one feels inclined to take a little trouble one can completely disguise a last year's suit or dress by changing it to another color.

DYEING is a very simple thing, but there are certain hard and fast rules in regard to it that must not be disregarded. In the first place you can not dye a silk or wool material with a dye intended for cotton and linen. Neither can you dye cotton and linen with a silk and wool dye. In the second place, you can't change dark colors into lighter ones. In the third place, the material must be prepared carefully for the dyeing. If there are any grease spots or stains they should be removed as thoroughly as possible. (Chapter 34.)

Afterward the material should be washed for two reasons. The first is, that if the material is put into the dye soiled, the dirt will mingle with the dye and the result will be muddy instead of bright and clear. The second is that as much of the old dye should be taken out or "discharged," as it is called, as possible. Otherwise it will be impossible to predict how the mixture of the two dyes will turn out.

Cottons and silks can be washed in soap and boiling water, but it is not safe to use soap to any great extent on wool materials, as it softens the wool. Boil the materials about half an hour, changing the water as it becomes discolored. Keep up the washing until the water remains clear—a sure sign that all the dye has been discharged that is likely to do any harm.

It is best to dye the material while it is still wet from the washing as it absorbs the

dye more readily and more evenly in that condition. Be sure to follow the directions given with the dye you use. A good reliable dye compound will be accompanied by explicit directions, which you must take care to follow. You must be especially careful in picking out a dye that will suit your material. White, of course, can be dyed any color. Pale shades can be dyed darker or changed into other slightly deeper colors. A material of one color dyed with a dye of a second color will emerge from the fray an entirely different shade from either. For instance, if you dye a yellow material with a light blue dye, you will get green; while the same light blue over light red makes purple, and over light green makes peacock. A dark blue dye over brown makes navy blue, and over yellow, bottle green. A brown over blue makes dark brown; over green makes olive brown; over red makes seal brown. There are dozens of combinations and variations of colors that one can bring out by a clever combination of dye and material. One should go back to the old safeguard of experimenting first and doing the actual business afterward.

After you've dyed your material, take it out of the dyeing fluid and hang it up until it is nearly dry. Then rinse it out in clear water to prevent its crocking. If a material has been dyed black, do not rinse until it has dried thoroughly. It will leave it a better color. If you do not dye your material, clean it carefully. Directions for removing spots, stains, etc., are given in Chapter 34, pages 157—159.

REMODELING should be done with as much care and interest as you would give to making a new dress. Otherwise your dress, etc., will look "made-over" and you will be dissatisfied and half ashamed of it. If you do it skilfully you will enjoy the remade dress as much as if it were really new.

Before remodeling look over the DELINEATOR and the latest editions of BUTTERICK FASHIONS and consider your dress from the standpoint of the new styles. See exactly what it will need to bring it up to date. It must have the right sleeve and collar and the skirt must be the correct width and length. The waistline must come at the right place. Don't wear a high, Empire waistline when a low or normal waistline is the vogue. Don't wear a belt that gives you a pinched-in waist when a wide waist is in fashion.

Be sure that the collar is not only the right size and shape but is absolutely fresh. Collars get hard wear and a collar that is still good style might be worn and shabby. It should be replaced. The same thing is true of chemisettes, undersleeves, cuffs, etc.

If the dress is to be entirely remodeled, rip it apart with a sharp knife or pointed scissors. Do not stretch the material, especially at the neck and armholes. Brush the seams carefully, and remove all clipped threads. If the material has changed color, use it on the reverse side if possible, even if the weave is slightly different.

It should be cleaned if necessary and thoroughly pressed so that it can be cut exactly as if it were a new material.

After the material has been thoroughly freshened—washed, pressed or dyed—lay it out on the new pattern and see if it requires piecing. If piecing is necessary, make the seams fall in places where they do not show or where they can be covered with trimming.

IN MAKING OVER A WAIST it is sometimes necessary to use new material; but when chemisettes, yokes and half-sleeves are in fashion, you can use net, lace, chiffon, etc. In remodeling a waist or dress, put it on a bust form and stuff out the sleeves with tissue-paper. Look it over to see where it requires alteration.

Put the lining on, and then drape the outside over it after you have cut it according to your pattern. By using fancy trimming-pieces, collars, yokes, etc., you can almost always remodel a waist so that the piecing will never show. Lace or net for yokes, chemisettes, etc., can be dyed the color of the dress either at home or at a regular dyeing establishment. Lace can be dipped in tea to give it a rich cream color that can be made lighter or darker according to the strength of the tea.

REMODELING A SKIRT is an easy matter if the new pattern is narrower than the old skirt. In that case it is only a question of recutting; but if the pattern calls for more material than you have in the skirt itself, you will have to do some piecing or combine with new material. Braided bands covering the skirt seams are an excellent way of increasing the width of a skirt. Or you can raise the skirt at the waistline, refit it, and

add to it at the bottom by a band or a fold. Or it may be pieced at the bottom and the line of piecing covered by wide braid, bias bands, etc.

Linen or *Piqué Skirts* can often be lengthened by bands of embroidery insertion or by bias bands of the material. These skirts are very apt to shrink around the hips. They should be ripped from their belts, raised and refitted. They will have to be lengthened.

COATS—Coats should be remodeled by an up-to-date pattern. If they require piecing, try to let it come at a seam and cover it with a stitched or braided band.

Coats of fur fabrics that have become shabby can often be cut down into coatees when they are in fashion, or into children's coats. When they are too badly worn to remake in that way there are often unworn portions that can be used for neck-pieces and muffs, or for collar and cuff facings for a coat or suit.

Suits are apt to wear out in the skirt first. In a suit of a plain colored serge, gabardine, twill, velours, taffeta, satin or linen, a new skirt can often be used, made of the same material in a plaid, check or stripe. If the suit material harmonizes with the jacket you will have a very smart-looking costume. The great French dressmakers frequently make new suits in combinations of this kind. Sometimes the skirt material is used for collar and cuff facings on the coat.

REMODELING FOR CHILDREN'S CLOTHES—Quite frequently it is easier to cut down a coat suit for one of the children than to remodel it for the mother. But do not use a material that is old and somber for a child, without relieving it by a trimming that is bright and youthful-looking. A black-and-white pin-checked wool or a dark serge is apt to make a dull frock for a little girl, but if it is trimmed with bands of contrasting material in a suitable color it becomes childish-looking and pretty.

CHILDREN'S CLOTHES—Children grow so fast that the problem of remaking generally includes lengthening and enlarging.

One-piece dresses can often be lengthened by dropping them from a yoke which gives them new width in the shoulders and also gives them new sleeves.

Skirts can be pieced under tucks, folds, bands, flounces, etc. They can also be dropped from an Empire waistline to a normal waistline or they can be lengthened by a band at the bottom. When middy blouses are worn over a skirt, the skirt can be pieced at the top to lengthen it. The blouse will hide the piecing.

Frequently children's dresses can be made into jumper styles. New blouses will give new sleeves and new width through the body.

In making over half-worn garments into presentable and at the same time durable clothes for boys, such as suits, reefers, and overcoats, a tailored finish is the first requirement. It means neat work, even stitching and careful pressing. For the pressing you will need heavy irons, evenly heated, and a piece of unbleached muslin that can be dampened and laid over your work.

In ripping apart the old coat or suit that is to be remodeled for your little son, notice carefully all the small devices of interlining, canvas and stitching that the tailor used in making the garment. You can repeat many of them in your own work. If you use the old canvas and find that it has grown limp, you can restiffen it by dampening it thoroughly and ironing it with a heavy iron thoroughly heated. Full directions for making boys' trousers are given in Chapter 36, "Boys' and Men's Clothes," and Chapter 22, "Pockets." Chapter 12, on "Coats," will give you the additional information you will want for finishing the jackets or overcoats.

CHAPTER 32

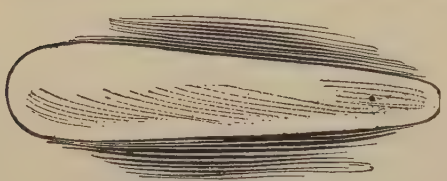
PRESSING

Irons—Ironing Board—Sleeve Board—Tailors' Cushion—Steaming—Pressing Plaits

GOOD PRESSING is a very important part of dressmaking and tailoring. Special boards and tailors' cushions may be made at home or bought from any dressmakers' supply house.

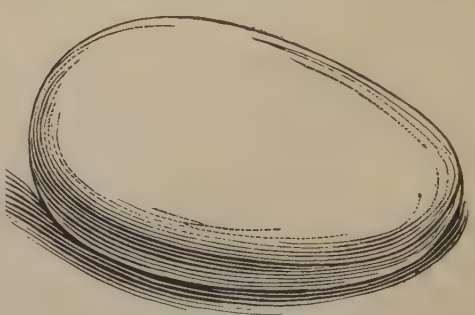
IRONS. You should have either an electric iron and two ordinary irons, or else three ordinary irons. The two extra irons are used to hold the third in an inverted position in steaming velvet. An eight-pound smoothing-iron is the most satisfactory type for pressing.

IRONING-BOARD. Skirts and coats can be pressed on your long laundry ironing-board or on your sewing-table. Seams should be pressed over the curved edge of an ironing-board so that the seam edges will not be marked on the garment.



Ill. 363. The Sleeve-board

A SLEEVE-BOARD which can be used for sleeves and short seams can be made from a board two or three feet long, and tapering from five or six inches in width at one end to three inches at the other. (Ill. 363.) The ends and edges should be rounded and the board should have an inner covering of flannel or a similar wool material, and an outer cover of smooth cotton cloth. (Ill. 363.)



Ill. 364. The Tailors' Cushion

A TAILORS' CUSHION is used for pressing darts and curved seams. (Ill. 364.) It is ham shaped and is stuffed tightly with cotton rags. Cut two pieces, eighteen by fourteen inches, making them narrower at one end. (Ill. 364.) Round off all the edges. Stitch the seam with a close stitch. Seams should be pressed over the tailors' cushion so that the seam edges will not be marked on the garment.

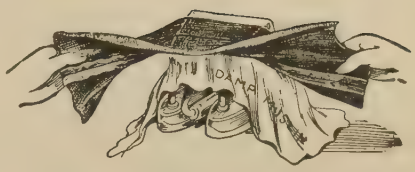
In opening seams, dampen the seam, if the material will permit it, and press slowly, bearing down heavily on the iron. Very little dampness should be used on cashmere, as it flattens the twill and spoils the texture. Little or no dampness should be used on silk. A cloth, well wrung out of water, may be used on these materials, and their seams may be dampened slightly.

Velvet, velours and duvetyn must not be pressed, but should be steamed so as not to injure the nap.

To steam velvet, etc., heat an iron and place it face up between two cold irons arranged so as to hold the hot iron firmly. (Ill. 365.) Lay a damp piece of muslin over the face of the iron and draw the velvet over the muslin. The steam will have the effect of pressing the velvet without hurting the pile. Seams can be opened in this way, and this method

can be used on velvet, plush, velours, duvetyn and materials with a high nap, satin and silk.

Velvet may be mirrored or panned by passing an iron over the surface of the velvet, ironing with the nap. After velvet has gone through this process it can be pressed as much as is necessary.



Ill. 365. The Proper Way to Open Seams in a Velvet Coat

Nearly all pressing is done on the wrong side. Suitings and heavy cloth may be pressed on the right side by steaming. Wring out a cloth as dry as possible and lay it over the place to be pressed. Have the irons hot and press firmly until the cloth is nearly dry. Turn the garment to the wrong side and press until thoroughly dry.

The shine which sometimes comes in pressing may be removed by placing a dry cloth over the shiny place. Then wring out as dry as possible a second cloth which has been thoroughly wet. Place it over the dry one, and with a hot iron pass lightly over the spot. If the material has a nap requiring raising, the place may be brushed with a stiff brush and the process of steaming repeated.

Many fabrics retain the imprint of the basting-thread under heavy pressing. For such material it is necessary to give a light pressing first, removing all basting-threads before the final pressing.

PRESSING PLAITS IN A SKIRT OR DRESS. Turn the skirt wrong side out and slip it over an ironing board. Pin the top and bottom of the skirt to the board taking care that the plaits lie perfectly flat underneath. In wool and cotton materials a sponge cloth may be placed over the skirt and pressed thoroughly until the cloth is dry. This method creases the material well and the plaits will stay in position for a long time.

In silk material press the plaits with an iron that is not too hot. Afterward the iron may be run under the plaits to smooth the part underneath. Slip the skirt off the board and remove the bastings.

When a plaited skirt is made of washable material it is not difficult to launder if one goes about it in the right way. The lower part of the skirt should not be pressed out flat, but each plait as it is pressed from the stitched upper portion should be laid in plaits all the way to the bottom of the skirt or dress, smoothed out and arranged with the hand, and then pressed into position. Afterward the iron may be run under the plaits to smooth the part underneath.

In laundering or pressing a skirt you will realize the value of shrinking the material and following the correct grain line of the weave.

CHAPTER 33

THE CARE OF THE CLOTHES

Wash Clothes—Woolen Clothes—Brushing—Use of Hangers—Bag Covers—
Winter Clothes—White Clothes

CARE OF THE CLOTHES. All clothes should be taken care of as systematically as possible, as their period of usefulness depends entirely on the way they are treated.

LINGERIE AND WASHABLE WAISTS AND DRESSES should be mended *before* they go to the laundry. A small hole will become a large one in washing, and not only is the work of mending doubled, but the injury to the garment is frequently irreparable.

WOOLEN CLOTHES. Dresses, suits, coats, skirts, etc., should be brushed regularly and watched closely for such small matters as loose buttons, frayed skirt edges, missing hooks and eyes, and soiled collars or necks.

HANGERS. Dresses and waists should be kept on hangers. Coats should never be left lying carelessly over chairs, and should never be hung up by the collar or armhole. They should be kept on hangers when they are not in use so that their necks and shoulders will not lose their shape.

BAG COVERS. Dresses and waists if made of light, perishable materials should be slipped into great bags of silkoline to keep them from the dust. The bag should be as long as the waist or dress. If one has plenty of closet room, it is much better to keep one's evening dresses hanging up in bags than to lay them in chests or drawers where they can not fail to become badly wrinkled.

SKIRTS should not be kept on wooden hangers, as they are likely to become stretched at the hips. Small strips of tape should be sewed inside the waistband of each skirt—one on each side, and an equal distance apart. The skirt should be hung by these hangers on two hooks placed just far enough apart to keep the belt taut.

WINTER CLOTHES should be brushed and cleaned and then put away during the Summer months with plenty of gum camphor, moth-balls or some other safe moth preventive.

SUMMER CLOTHES should be put away clean and packed as carefully as possible, so that they will not need pressing when they are wanted again. Sheets of blue tissue-paper can be put between the folds of white dresses to prevent them from turning yellow.

CHAPTER 34

CLEANING

Cleaning Woolens—Silks—Velvet—Black Lace—White Lace—Grease-Spots—Machine-Oil Stains—Blood-Stains—Fresh Ink—Copy or India Ink—Iron Rust—Fruit Stains—Mildew—Paint—Chewing-Gum

CLEANING can frequently be done at home with very little trouble and expense.

TO CLEAN WOOLEN GOODS, the simplest method is washing in warm water and soapbark. Get ten cents' worth of soapbark and pour over it two quarts of boiling water. Let it stand until the strength is taken from the bark, strain, and pour into a tub of lukewarm water. Let the goods stand for half an hour in the suds, then rub well and rinse in another water of the same temperature to keep the goods from shrinking. Press on the wrong side before it is thoroughly dry. Experiment first with a small piece of the material to be sure that it does not change color or shrink badly.

FOR SILKS, mix six ounces of strained honey and four ounces of a pure soap with one pint of pure alcohol.

Lay each piece of silk flat on a table or marble, and with a brush cover the silk with the mixture, first on one side and then on the other. Brush the silk as little as possible and always straight up and down. Dip the silk in several tepid rinsing waters, the last one mixed with a little honey. Do not wring the silk, but hang it up, and when half-dry iron with a cool iron on the wrong side.

BLACK SILK can be freshened by sponging with strong black coffee, or with glove-water made by boiling an old black kid glove in water for some time.

A French method of cleaning black silk is to sponge the silk on both sides with spirits of wine, and then iron on the wrong side with a piece of muslin between the silk and the iron.

Ribbons may be cleansed in the same way and rolled smoothly over a bottle or round stick to dry.

VELVET is cleaned by steaming. First brush the velvet thoroughly with either a soft or stiff brush until all dust and lint are removed. It is better to use a soft brush if the velvet is not too dirty.

If a milliner's steaming-box is at hand, invert a hot iron in the box and cover the face of the iron with a good-sized piece of muslin which has been thoroughly wet. This produces steam, and the muslin must be moved along as it dries. The velvet is held with its wrong side against the muslin and brushed carefully with a soft brush until the pile of the velvet is raised. Always brush against the nap. The pile may also be raised by holding the velvet tightly over a pan of boiling water.

FOR BLACK LACES, an old-fashioned cleaning mixture is made by boiling an old black kid glove in a pint of water until half the water has evaporated. Strain, and, if necessary, add a little cold water. After brushing the lace, dip it up and down in the liquid. Then roll it over a bottle, or pin smoothly over a covered board to dry.

WHITE LACE may be washed in a suds of pure soap, then thoroughly rinsed and pinned over a covered board to dry. Some laces will stand ironing on the wrong side. Let the lace partially dry, and iron over several thicknesses of flannel.

GREASE-SPOTS on woolen or silk are best removed by naphtha, gasoline, ether or

chloroform. These solvents are highly inflammable, and must, therefore, never be used in the same room with an open light or flame.

Lay the material, right side down, on a piece of clean blotting-paper or brown wrapping-paper. Rub around and around the spot with a piece of the same material which has been dipped in the cleaning-fluid. Be careful to approach the spot gradually and keep rubbing around the edge of the spot which is damp with the cleaning-fluid so that no ring forms. If you do not approach the spot gradually, the grease will spread over a large surface.

Ether and chloroform are less liable to leave a ring than gasoline or naphtha.

A good mixture for removing grease-spots is made from equal parts of alcohol, benzin and ether.

Grease can also be removed from silk or woolen materials by spreading French chalk over the spot and allowing it to stand for some time. This absorbs the grease. Shake the chalk off the garment and if it leaves a mark dissolve the remaining particles with benzin or ether, being careful to rub around the edge of the spot which is damp with these fluids until they have completely evaporated, to prevent a ring from forming.

POWDERED FRENCH CHALK OR FULLER'S EARTH may be used by placing the powder over the stain and holding over a heated iron. The heat will dissolve the grease, and the powder will absorb it.

Grease can also be removed from most materials by placing the material, right side down, over a piece of brown wrapping-paper and pressing over the wrong side of the material with a hot iron. The heat of the iron drives the grease from the material into the paper, because grease has a tendency to go from a warm spot to a cooler one.

TO REMOVE GREASE FROM WHITE GOODS, wash with soap or alkaline lyes. Colored cottons or colored woolens may be washed with lukewarm soap lyes.

MACHINE-OIL STAINS may be removed in the following manner: Moisten borax and rub it on the stain from the outside toward the center, taking care not to spread it. Pour water through the material. Washing with cold water and a pure soap will remove most stains of machine-oil.

BLOOD-STAINS may be taken out by washing with soap and tepid water. They may also be removed by covering the spot with wet laundry starch and allowing it to stand. Afterward it should be washed.

TO REMOVE FRESH INK. Fresh ink can be removed from almost any material by stretching it tightly over a bowl or deep vessel and pouring boiling water through the spot with force from a height. Or, if still moist, rub either salt, meal flour or sugar, and wash in cold water.

In White Materials lemon-juice may be put over the spot and covered with salt. Then place the article in the sun for a while, and wash. The process may be repeated, if necessary, until the ink-spot is entirely removed.

Another method of removing ink-stains from white materials is to let the material soak in javelle water, made from one-half pound of sal soda, two ounces chlorid of lime and one quart of water. After soaking a few minutes, wash in clear water.

TO REMOVE COPY OR INDIA INK FROM WHITE MATERIALS. Make a strong solution of oxalic acid and cold water. Soak the spot for a few moments in the oxalic acid and then soak it in ammonia. If necessary, repeat until the stain disappears. Rinse thoroughly in cold water.

TO REMOVE IRON RUST FROM WHITE MATERIALS. Lay the article in the sun and apply oxalic acid to the spot with your fingers wet with water. When the spot is removed, rinse the garment thoroughly. Also wash your hands well after using the acid. It is practically impossible to remove iron rust from colored fabrics, as the acid used in removing the spot takes out the color so that the remedy is worse than the rust.

The javelle water and lemon-juice suggested for ink-stains may also be used to remove iron rust.

TO REMOVE FRUIT STAINS. Make a solution of oxalic acid and water, using about ten grains of the acid to a half pint of water. Wet the article in hot water and then apply the solution of oxalic acid to the spot. Rinse it well after the spot has been removed.

TO REMOVE FRUIT AND INK STAINS. Soak the spot for a few moments in chloroform and then soak it in very strong ammonia. Try a sample of your material first, to be sure that the chloroform and ammonia do not remove the color.

MILDEW is the hardest of all stains to remove, and can not always be taken out successfully. Any of the mediums used for ink and iron-rust may be tried. For silk only, dip a flannel in alcohol and rub briskly, first on one side and then on the other.

PAINT, when fresh, can be softened with vaseline and washed off with benzin. Or, it may be rubbed with equal parts of turpentine and alcohol. If a grease-spot remains, remove it with benzin. Turpentine mixed with a little ammonia is also good. Wash off with soap-suds or benzin.

TO REMOVE CHEWING-GUM hold the under side of the garment over a hot iron until the gum is melted. Then wipe it off with a rag wet with pure alcohol. Do not use the denatured alcohol for this purpose.

CHAPTER 35

WASHING CLOTHES

Setting Colors—Washing Thin Crêpes—Beaded Garments—Corduroy—
Turkish Toweling or Ratine

TO SET COLORS IN WASH MATERIALS. Different colors must be set by different methods. Green, blue, purple and also mauve or lavender can be set by soaking for a short time in alum water. Use about an ounce of alum to a gallon of water. Blue, pink and most red materials can be set by soaking in salt water, using a large tablespoonful of salt to about a gallon of water.

To set the color in brown, tan and deep yellow, use about a cupful of vinegar to a gallon of water and soak the material in it. Black cotton materials and black-and-white materials may be soaked in strong salt water or a little turpentine may be added to the water.

Yellow and the lighter shades of tan can be brightened when they become faded, by adding a little strong coffee to the rinsing water.

WASHING THIN CRÊPES. Oily streaks at neck and wrists should be removed with gasoline before washing. Use warm water, Ivory Soap, Lux, Fairy or Borax, or any soap that is not too strong with lye. (Professionals use a mixture of salts of tartar and borax—half and half in warm water.) Do not rub, but after a good suds is made dip the garment in it and squeeze the suds through the garment. Thoroughly rinse in several waters so that not one particle of soap suds is left on the garment. Do not wring water out, squeeze it. Shake it out and wrap up until nearly dry. Iron on the wrong side with a warm, not hot, iron. Iron crosswise of the material, stretching a little as you iron.

Remember Georgette crêpe or any thin crêpe is liable to part or give way on the crosswise strands, so don't be rough with it.

Colors are usually fast.

TO WASH A BEADED GARMENT use the same method as for thin crêpes. Never put a beaded garment through a wringer for it would break the beads. Lay the garment right side down on a Turkish towel or soft pressing pad so as not to break the beads in pressing. Embroidered garments should be pressed in this way also as the design will appear more raised and less flattened than if pressed on a hard surface.

TO WASH CORDUROY make suds of lukewarm water, Ivory Soap or Lux, or soap not strong with lye. Move the corduroy up and down in it, rubbing any spots gently with the hands. Rinse thoroughly in clear lukewarm water and lightly squeeze as much moisture as possible out with the hands. Never rub on a board or pass through a wringer, as this injures the nap. Hang in the air until dry, or when almost dry, lay face down on a Turkish towel or soft pressing pad, and press lightly; be careful to press with the nap.

TO WASH RATINE OR TURKISH TOWELING, make a suds and move the material up and down in it. Do not rub it, but just squeeze it. The dirt will drop out, as the weave is open. Rinse thoroughly. Squeeze out as much water as possible with your hands. Never wring it. Hang it up in the air and let it dry. In pressing, thoroughly dampen this material and while it is damp pull out all of the wrinkles. Press lightly on a padded board with a cloth over the material until it is thoroughly dry. Then brush it thoroughly with a whisk broom, being careful not to pull it.

CHAPTER 36

BOYS' AND MEN'S CLOTHES

Patterns — Alterations — Materials — Cutting — Putting the Garment Together — Trousers—The Fly—Trousers for Smaller Boys—Side Pockets—Trousers With No Fly—Top Edge of Trousers—Lower Edge of Trousers—Blouses or Coats—Strictly Tailored Coat—Canvas Lapels—Front Edges—Facing—Seams—Lining—Collar—Pockets—Bathrobes—House Jackets—Undergarments

IT IS not difficult to make garments for boys and men if you go about it in the right way. It is mainly a matter of correct finish and careful pressing with hot irons whenever pressing is necessary. The frequent use of irons is a very important part of tailoring.

PATTERNS—It is essential to get the right-size patterns for tailored garments. The proper way to measure men and boys is given in Chapter 2, pages 12 and 13.

ALTERATIONS—If it is necessary to make any alterations in the length of a pattern they should be made before cutting your material. The Deltor or the pattern envelope will tell you where to make them.

ALTERING LENGTH OF BOYS' PATTERNS—When a boy of five or six years has the breast and waist measure of a nine-year-old size, even though he has the height of a six-year-old, it is better to get a nine-year-old pattern and shorten the coat, the sleeves and trousers.

The Coat and Sleeves Are Shortened in practically the same way as in a woman's waist. (Chapter 3, pages 19–21.)

To Shorten the Trousers considerable care is needed in determining just where the alteration should be made. The length of the underwaist to which they fasten has a great deal to do with their length when worn. It is well to measure an old pair of trousers on the child, taking the measure from the waist to the crotch and then to just below the knee, allowing for the extra fulness to fall over the knee in knickerbockers. Any alteration in length above the crotch should be made across the pattern below the extension for the pocket opening, changing the seam edges as little as possible. In the lower leg part, fold the plait across above the extension piece at the lower part of the leg. (Ill. 366.)

Ill. 366. Shortening the Pattern of Boys' Knickerbockers

MATERIALS—Before cutting your material read Chapter 6 on "Materials, Sponging, Cutting," etc.

CUTTING—After the material has been properly sponged or shrunken lay the pattern on it as shown in the Deltor Layout or as directed in the pattern instructions. Use

plenty of pins in pinning the pattern on the material and cut with sharp dressmaking shears, following the edge of the pattern exactly.

Mark all the working perforations with tailors' tacks (Chapter 16, page 85) and either mark the notches with two or three stitches in basting-cotton or clip them, making them no deeper than is necessary to see them distinctly.

Ill. 367. Inside View of Pocket with Buttonhole Fly

PUTTING THE GARMENT TOGETHER—Follow the Deltor or the Illustrated Instructions for putting the pieces of the garment together, putting in the pockets wherever there are any. (Chapter 22, page 104.)

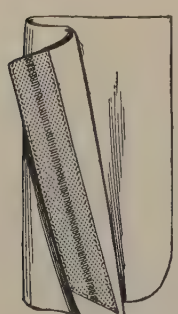
TROUSERS—*The Fly.* Baste a facing of lining material, cut from the fly-piece pattern, to the outside of the front edge of the left-front portion. Stitch a narrow seam. Turn the facing to the wrong side, and baste it flat, with the cloth at the seam edge entirely covering the lining.

Now lay together, face to face, two fly pieces, one of cloth and one of lining, and stitch a seam on the front edge. Turn it to the right side, baste flat and press.

It is more convenient to make the buttonholes in the fly now than after it is stitched in place. They are worked from the cloth side, the first one coming just below the waistband. Then baste the fly into position, its edge a trifle back of the edge on the left front of the trousers. Stitch one-quarter inch back of the buttonholes, through the four thicknesses of goods, down from the waistband, ending in a curved line on the lower edge. (Ill. 367.) Tack the fly between the buttonholes to the facing. Overcast the raw edges on the inside.

The underlapping fly piece for the buttons on the right front of the trousers should be faced with lining. The cloth piece is then basted and stitched to the edge of the right front of the trousers. This seam is then pressed open. Turn under the lining, clipping the edge to make it lie flat, and baste it to the cloth seam. From the right side stitch neatly an even line down close to the bastings and across the free edge at the bottom.

Small trouser buttons are sewed on in position corresponding to the buttonholes on the opposite fly.



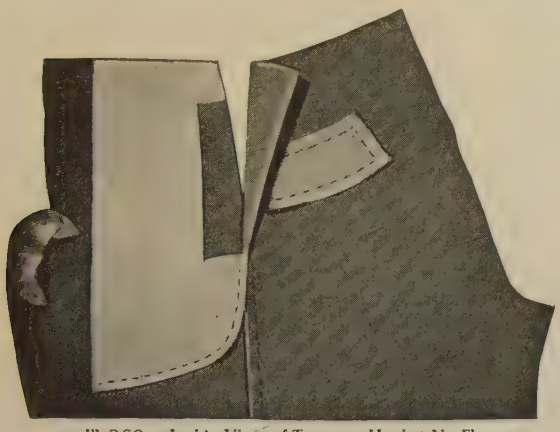
Ill. 368. Side Pocket

For the Smaller Boy, when buttons and buttonholes are impracticable, the small facing provided for in the pattern is attached to the right side of both of the fronts, stitched and turned to the inside. (Ill. 369, page 163.) The front seam is then closed from the facing to the waistline.

The side pockets should be put in next.

SIDE POCKETS OF TROUSERS are usually made in a seam. Cut a square piece of silesia or stout lining material the size desired, and, doubling it over, notch the edges to indicate the pocket opening. Make corresponding notches in the seam edges of the trousers. Face the back edge of the pocket on both the right and wrong sides with bias facings of the cloth one inch and a quarter wide and long enough to extend from the top of the pocket to an inch below the notch in the opening. (Ill. 368.) Lay the front edge of the pocket edge to edge with the front edge of the trousers on their wrong side and baste it to them. In the same seam baste a bias

facing of the cloth to the front of the trousers on the right side. This facing should be the same length and width as the facings on the back edge of the pocket. Stitch the pocket, trousers and facing together in a narrow seam. Turn the facing over on to the pocket and run a row of stitching close to the fold to hold it in place. Turn under the back edge of the facing and stitch it to the pocket. Trim off the lower corners of the pocket (Ill. 368), and crease the edge for a seam toward the inside. The seam of the pocket may then be closed. Baste it first, and close it with one stitching. The back edge of the pocket is caught to the front with bar stay-tacks. The upper edges are held by the waistband.



Ill. 369. Inside View of Trousers Having No Fly

TROUSERS HAVING NO FLY CLOSING have the waistband divided into a front and back waistband, leaving an opening at each side of the trousers. In this case the extension on the side of the back pieces of the trousers is faced, thus forming the underlap for the opening. The loose edge of the pocket piece is then faced on both sides with the cloth, and two rows of stitching, a quarter of an inch apart close to the edge, give it a firm finish. Now the upper edges of the pocket are basted to the upper edge of the trousers front. (Ill. 369.)

Make a bar, overcast or buttonholed, between the two rows of stitching, catching through the cloth, and both sides of the pocket at the top and at the bottom of the opening.

The pocket may now be closed. Round off one or both of the corners, and, turning in the seam with the raw edges toward the inside of the pocket, stitch securely.

THE OUTSIDE SEAM of the trousers is closed next. In knickerbockers it is stitched in a seam all the way down. The lower edge of the leg is gathered in a casing with an elastic. In trousers finished with a band the extension allowed at the lower part for an opening at the side is turned under for a facing on the upper side, and faced and used as an extension on the under side. The band can be fastened with a buckle or with a button and buttonhole. After stitching the seam, turn the raw edges toward the front. From the outside, run a line of stitching one-eighth of an inch from the seam.

Now stitch and press open the inside seam of each leg. The two leg portions may then be joined, beginning the seam down the back at the waist, and

Ill. 370. Outside View of Fly and Pocket

extending it to the notches in the lower edge of the fly pieces, including in the seam the seams of the fly pieces below the notches. Press this seam open and baste over it, flat on the inside, a piece of tape or a bias strip. Stitch from the outside a row on each side of the seam. Turn the end of the tape over and hem neatly down at the end of the fly stitching. On the outside, at the end of the fly opening, make a strong stay-stitch or bar, to keep it from tearing out.

THE TOP EDGE of the trousers is turned over a seam, and a strip of lining stitched to it, then basted down in a faced hem. A band, with the buttonholes worked in it with stout thread or twist, is basted over this faced hem, and from the right side stitched through both facing and band at the lower edge and the ends. A strong tack thread should catch the band and the facing between the buttonholes.

THE LOWER EDGE of each trousers leg is hemmed by hand with invisible stitches.

BLOUSES or the coats of suits vary considerably in style. It is best to rely on the Deltor or Illustrated Instructions for making and finishing.

A STRICTLY TAILORED COAT for a man or boy is made in very much the same way as a strictly tailored coat for women except that the effect is even more tailored. The best tailors in New York give a well-tailored and mannish look to a coat by the methods given below.

For this style of coat it is very important to know how to baste in the canvas, face the front of the coat and put in the lining before joining the shoulder seam. Not until this has been done should the collar be basted to the coat. These are the fine points of tailoring and should be followed closely in coat-making.

THE CANVAS IN THE COAT FRONT. In basting the canvas to the front of the coat, the canvas should not be basted from the canvas side, but the coat should be placed *over* the canvas and the two basted together from the *outside* of the coat. This is done to prevent making the canvas too short which would cause the coat to pucker.

THE CANVAS AND CLOTH IN THE LAPEL OF THE COAT ARE HELD TOGETHER by padding stitches. The method of making these padding stitches is shown in Chapter 12, page 59. Hold the lapel over the hand with the canvas side up and start the padding stitches a little back of the crease roll at the neck and gradually taper them to the crease roll at the front of the coat. The stitches are then worked outward to the edge of the lapel. The canvas in the front of the coat and the lapel is then trimmed off three-eighths of an inch from the edge.

TO PREVENT THE FRONT EDGES OF THE COAT AND LAPEL FROM STRETCHING use a narrow linen or cotton tape which has been thoroughly shrunken, placing it along the front edge of the coat and the lapel. (Page 60, Illustration 102.) Place the tape a good three-eighths of an inch from the edge, so that later when sewing on the facing the tape will not be caught in the facing sewing. Also sew a tape one-eighth of an inch in in back of the crease roll of the lapel, starting the tape about an inch from the front edge of the coat and extending it one inch above the neck edge. When a soft roll in the lapel is desired the tape along the crease roll is omitted. When the tape has been sewed on carefully the fronts are pressed and the lapels pressed back.

THE FACING—The method of putting on the facing is the same as for the ladies' coat. (Chapter 12, page 61.)

Turn up the hem at the bottom of the coat and turn in the bottom of the facing even with the coat and baste. Baste the back edge of the facing to the canvas and catch-stitch it. Fell the lower edge to position.

THE SEAMS—When using a material which ravels easily the seams should be overcast if the coat is lined. (Chapter 16, page 82.) If the coat has a half or full skeleton lining the seams should be bound. (Chapter 17, page 88.) The back edge of the facing and the hem at bottom of the coat should also be bound.

THE LINING—The coat is now ready for the lining. Place the coat on the table with the shoulder seams open and baste the lining back to the inside of the coat with the underarm edges along the underarm seams.

Baste the lining front to the inside of the coat. Turn under the underarm edges and baste them over the back. Turn under the front edge and baste it over the facing, allowing a little ease in width. Turn under the bottom of the lining and place it one-half an inch from the bottom of the coat, basting the lining to position one-half an inch from the edge. After the lining has been basted in position stitch the shoulder seams of the coat and press the seams open. (Chapter 32.) Turn to the outside of the coat and baste the shoulder seams to the canvas.

THE COLLAR—The under section of the collar for a coat should be of under-collar cloth which can be purchased at any tailors' trimmings store, and comes in gray, brown, blue and black at about twelve or fifteen cents a collar. In purchasing this cloth any store of this kind has a form for a notched collar which they lay on the material and cut just the amount required for the collar. This piece of material must be sponged. (Chapter 6.)

Cut the under collar like the pattern. Join the back edges and press the seam open. After pressing, trim off the edges of the under collar three-eighths of an inch. Baste a piece of canvas (cut bias) over the collar and baste along the crease roll. The stand of the collar, which is the part near the neck up as far as the crease roll, should be held together with rows of machine stitching, making the rows one-eighth of an inch apart. (Chapter 12, page 59.) The turnover part of the collar is held together by padding stitches (Chapter 12, page 59), using the same method as in making the lapel. Press the collar into shape, stretching the bottom of the stand from three-eighths to one-half an inch and the outer edge about one-quarter of an inch.

Fold the collar along the crease roll, canvas side up, and press it into shape. Trim off the edges of the canvas all around to within one-eighth of an inch inside of the edges of the under collar. The collar can now be basted to the coat. Baste the neck edge of the collar to the neck edge of the coat three-eighths of an inch from the edge and overhand the collar in place with fine overhand stitches. (Chapter 16, page 82.) Then turn to the inside and catch-stitch the neck edge of the coat to the collar. The upper end of the tape along the crease roll of the lapel which extends over the neck edge should be sewed to the collar inside the crease roll. This prevents the roll line at the neck from stretching.

The top of the facing should be turned in and slip-stitched along the top of the lapel and along the outline at the bottom of the collar.

The over-collar should now be basted over the collar along the crease roll and about one-half inch from the outer edge, making sure that there is plenty of size in the over collar when the collar is rolled back. Turn under the edges of the over collar except the neck edges between the shoulder seams even with the edges of the under collar and baste. Fell the outer edges of the under collar to the collar. Slip-stitch the lower edge of the collar along the top of the facing. Baste the shoulder edge of the lining back to the seam of the coat. Turn under the shoulder edge of the lining front and baste it over the lining back. Turn under the neck edge and baste it over the collar edge.

The buttonholes are made with eyelets. (Chapter 24, page 113.)

POCKETS—Directions for making different types of pockets used on boys' and mens' clothes are given in Chapter 22.

BATHROBES, HOUSE JACKETS, UNDERGARMENTS OF ALL KINDS, SLEEPING GARMENTS, ETC.—In making any of these garments follow the Deltor or Illustrated Instructions given with the pattern. Each of these types of garments should be finished according to the style and the purpose for which it is to be used. In all these garments for boys and men it is important that every detail of the work be done neatly and accurately and according to the directions given with the pattern.

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